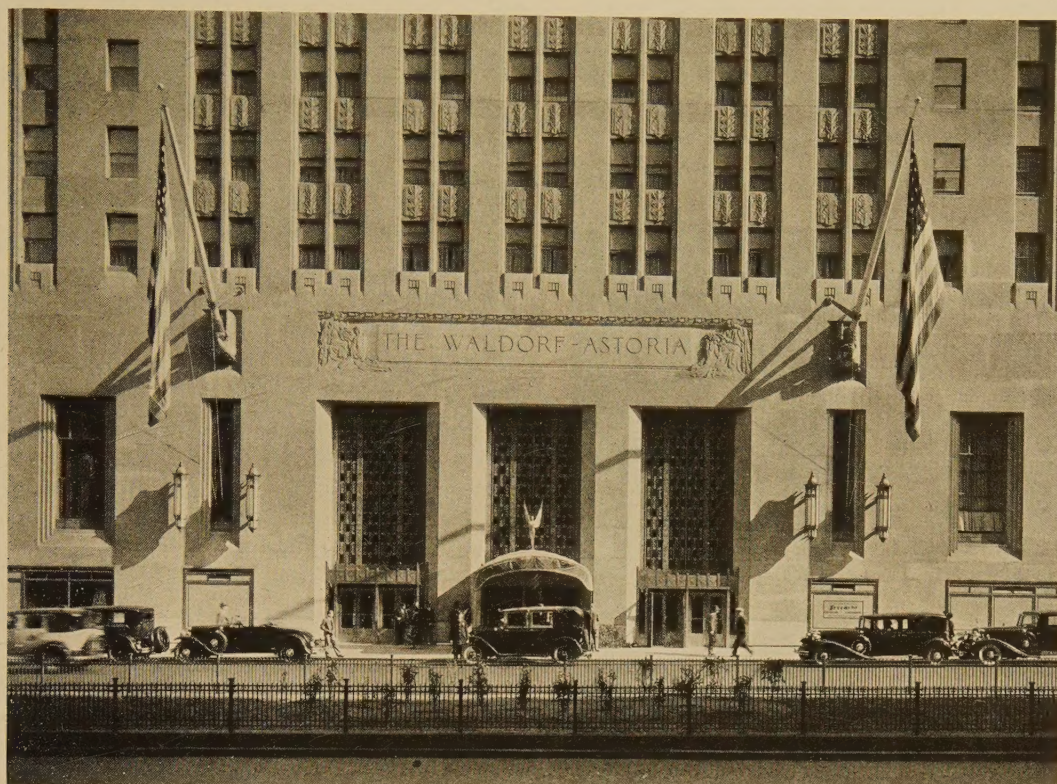


ARCHITECTURE

❖ VOLUME LXIV

NOVEMBER 1931

NUMBER 5 ❖



Photograph by Richard Averill Smith

The Waldorf-Astoria Hotel

SCHULTZE & WEAVER, ARCHITECTS

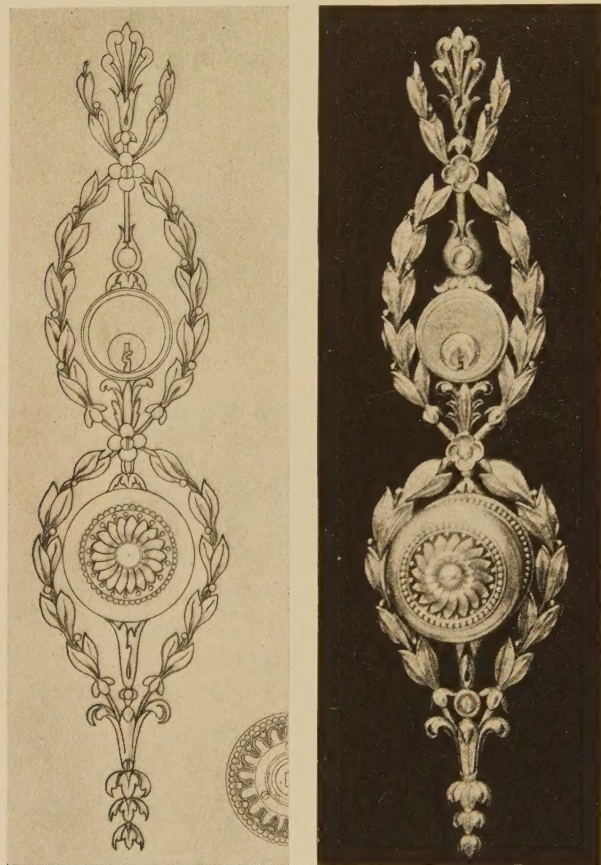
By Leonard Schultze

THE problem of designing a large hotel is never a simple one. When we are trying to find the way out of a tangle of service pantries, three-story ballrooms, short routes for hot food, and similar difficulties, we look over into the adjoining professional field of designing office buildings, and yearn for the relative simplicity of creating a hundred-story building, most floors of which are duplicated.

To add to the strain upon the designer's ingenuity, the Waldorf-Astoria had to be erected on a city block, 80 per cent of which consisted of railroad tracks. The tracks could not be moved, so that the location of the steel footings was a particularly difficult problem. If any fur-

ther difficulties were needed, these were readily at hand in the necessity for making this hotel serve a threefold purpose. It is not only for transient use; a considerable portion of it is for the permanent resident whose apartment receives hotel service in all its phases. Then, too, this particular hotel is an important centre of the social life of New York. Its ballroom, which achieved a tradition of its own in the former building, extends through three stories, and, with its two tiers of boxes, its adjoining foyers, entrance-halls, galleries, and minor ballrooms, provides by far the largest facilities of this kind thus far built. There is even an automobile lift provided to bring automobiles up to this ballroom.

The building is the home also of a number of clubs, each having special requirements of its own with regard to the size and height of certain rooms, the need for kitchen and pantry service, and in some cases their own special floors and bedrooms. The Canadian Club, for example, occupies part of the eighteenth floor in the Lexington Avenue wing, and consists of lounge, library, dining-rooms, billiard-room, card-room and foyers, with a number of private bedrooms located on the floor above. The Junior League



The architects' drawing of a piece of hardware—a corridor escutcheon executed by the Russell & Erwin Manufacturing Company of New York. This is just one small instance of how far the architects carried their design of details

and the Romany Club occupy large space with accommodations varying from a gymnasium to a ladies' powder-room, together with separate floors of bedrooms under the clubs' separate control. These particular needs brought about the location of a complete kitchen on the eighteenth floor, to serve the clubs, the roof garden, and grill-room. This kitchen also provides room service for the hotel from practically a central point, operating both up and down.

That, briefly, is a glimpse of the problem presented to the architects early in 1929. The arrangements for financing the project were made, incidentally, on the day of the now historic Wall Street crash. At that time the contractors' schedule of operations was drawn up, providing for the steady advancement of the building through its manifold stages, all without interruption to the railroad service beneath, and calling for the completion of the work so that the hotel might open on October 1, 1931. The Waldorf-Astoria did open on October 1, 1931, completely equipped, furnished, and ready for business.

If this seems an achievement, it is an achievement of the American working man. Many things have been done in this building, many materials produced, much craftsmanship created, heretofore thought beyond the capacity of the American workman. We designed and made hardware such as has been hitherto thought possible of achievement only in France. We have used rare woods from many far corners of the world, all of which have been put together with a degree of skill and craftsmanship that will bear comparison with that of other countries and other times.

There has been in evidence an unusual atmosphere throughout the building of this structure. The architects have had four superintendents constantly on the job, but their work has been made comparatively easy through the splendid co-operation of the general contractors—the Thompson-Starrett Company—and the many sub-contractors. Each organization, and almost every individual workman, seemed to feel a responsibility to the tradition of the Waldorf, and to realize that no less than the best he could do would be acceptable. Our supervising men found little to correct—most mistakes, inaccuracies, and unsatisfactory results having been caught beforehand by the sub-contractor in charge, and promptly remedied.

The study and construction work was carried on in the architects' office under the direct charge of the two partners, Leonard Schultze and S. Fullerton Weaver, with our associate partners, John F. Bacon, William Sunderland, E. V. Meroni, and Lloyd Morgan.

The entire work, both architectural and structural, was done in close co-operation with the hotel's business organization, directed by Mr. Lucius M. Boomer, its president. All of the mechanical details were worked out in collaboration with Mr. Joseph F. Carney, chief engineer of the hotel.

Mr. Louis J. Horowitz, chairman of the board of the Thompson-Starrett Company, and Mr. L. J. Fischer, its president, gave their unremitting attention to the innumerable detail problems arising throughout the work. The work in the field was carried out under the general direction of Mr. A. E. Barlow, vice-president for the builders, the superintendent in direct charge being Mr. H. C. Kranichfeld.

Mr. H. G. Balcom was responsible for the structural engineering, and Mr. Clyde R. Place for the mechanical engineering. The heating, ventilating, and electrical work was all executed by Thompson-Starrett Company's own forces. Air conditioning of the public rooms was provided under the direction of the Carrier Engineering Company.

The contribution of José Mario Sert, in the magnificent murals for the dining-room bearing his name, is a noteworthy feature, as evidenced in part by the photographs that follow. The Ravenna Mosaics craftsmen have produced for the roof garden a combination of glass mosaic on a plaster background that marks a new development of an old art.

Throughout the hotel the furniture and decorations, carpets, rugs, and similar accessories were provided by W. & J. Sloane, working in collaboration with the following decorators: Rutledge Smith; Mrs. Charles Sabin; Arthur S. Vernay; Jacques Bodart; Barton, Price & Willson; White, Allom & Company; Mrs. John Alden Carpenter; L. Alavoine & Company; and Schmieg-Hungate & Kotzian.

Louis Rigal's murals in the main foyer, together with the rug he designed to go with it, and Victor White's painting of the mirrors in the roof garden are noteworthy contributions. Maxfield Keck made the models for the exterior sculptural details, and Rochette & Parzini

modelled the interior details. To E. F. Caldwell & Company goes the credit for special electric fixtures. Nor should we fail to mention, on account of the high character of workmanship and the close co-operation that they gave, all the following individuals and organizations who executed the decorative painting: Vincent Maragliotti; Rambusch Decorating Company; Cosmo De Salvo; Phillipson Studios; and the Barker Painting Company.

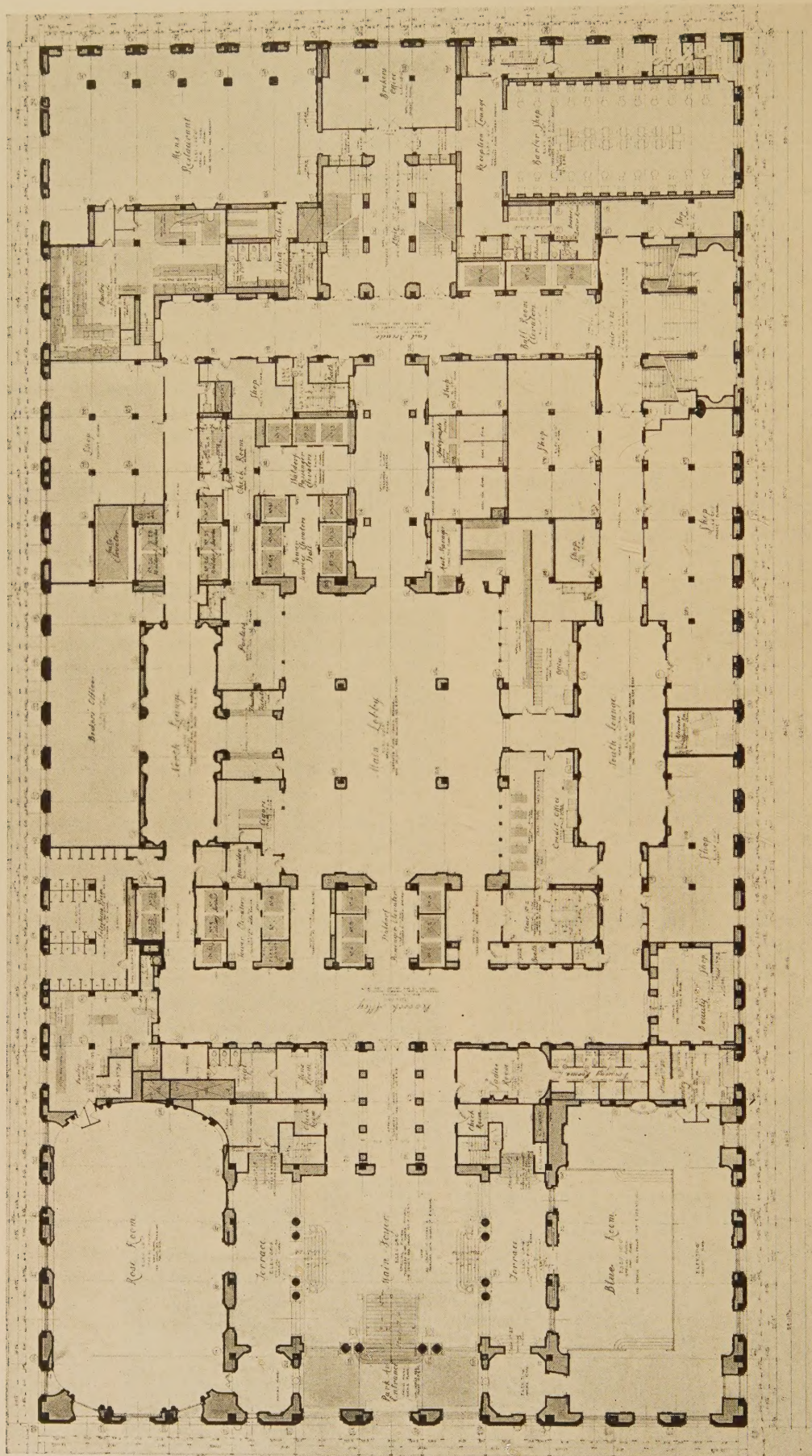
I wish I could mention in these pages the hundreds of individuals responsible, each in his own part, for the correlation and satisfactory completion of this building. That, of course, is impossible, but I could not allow to pass this opportunity of mentioning at least some of them.

The photographs in these pages tell the story of what has been done far more effectively than could any words of mine. I might set down the cold facts that the exterior of the building is of granite, stone, and brick; that it is planned with a series of exterior courts so that all rooms are exterior rooms, of which there are 2,200; that approximately 25,000 tons of steel were used; that the building is 47 stories in height with two towers for fan rooms, elevator machinery, tanks, etc., to reach a total height of 625 feet. I might even tell you that the cubical contents of the structure is 21,000,000 cubic feet—but these and similar facts would not convey to you the Waldorf-Astoria. Probably the photographs, plans, and section illustrated will not do this as well as could be hoped, since they must necessarily leave out of account delicacies of color and texture which must be seen by the eye without any screen of translation in order to be judged. A visit to the hotel itself would be better than many words and many photographs.

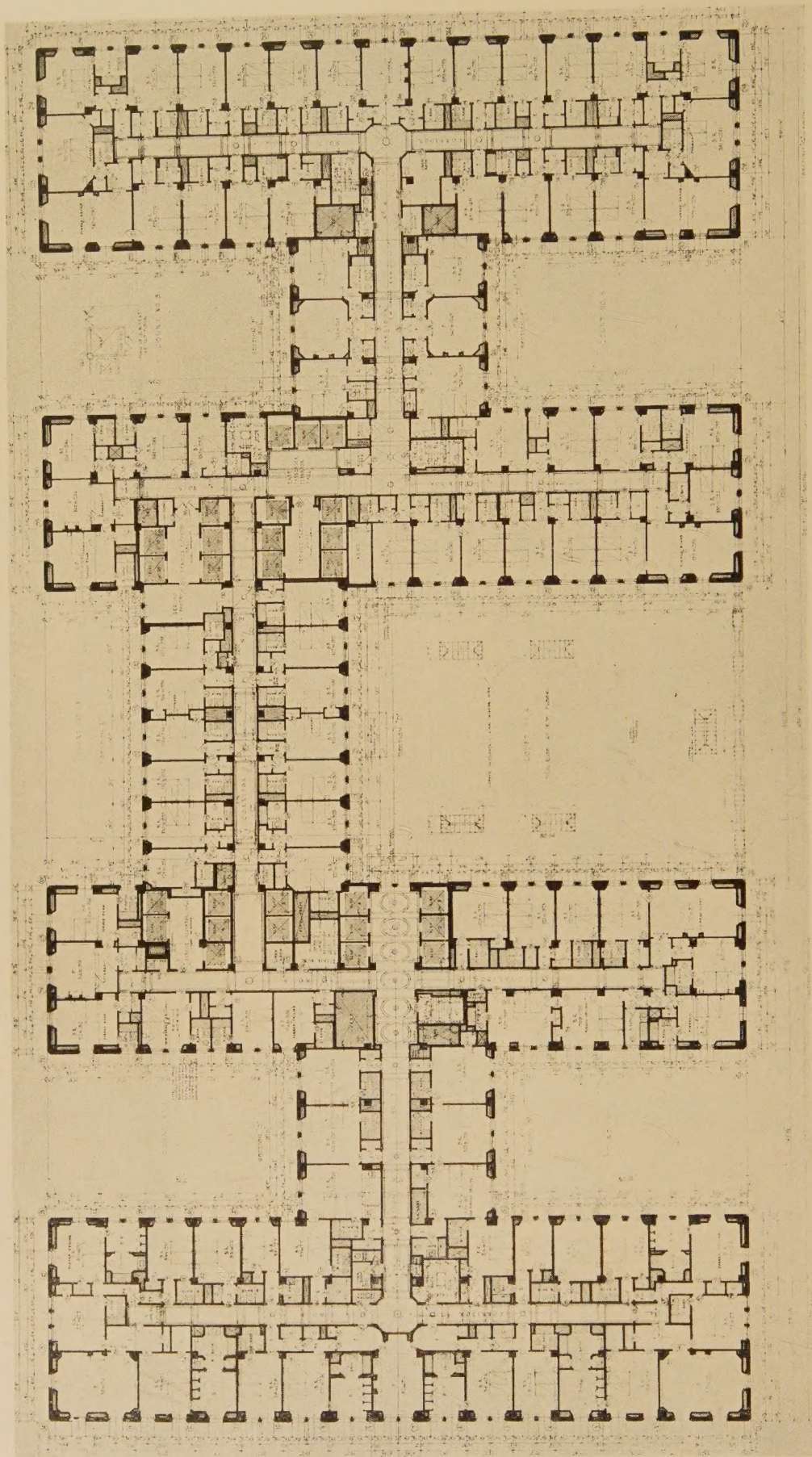


One of the necessities—not necessarily aesthetic, but most assuredly prac-

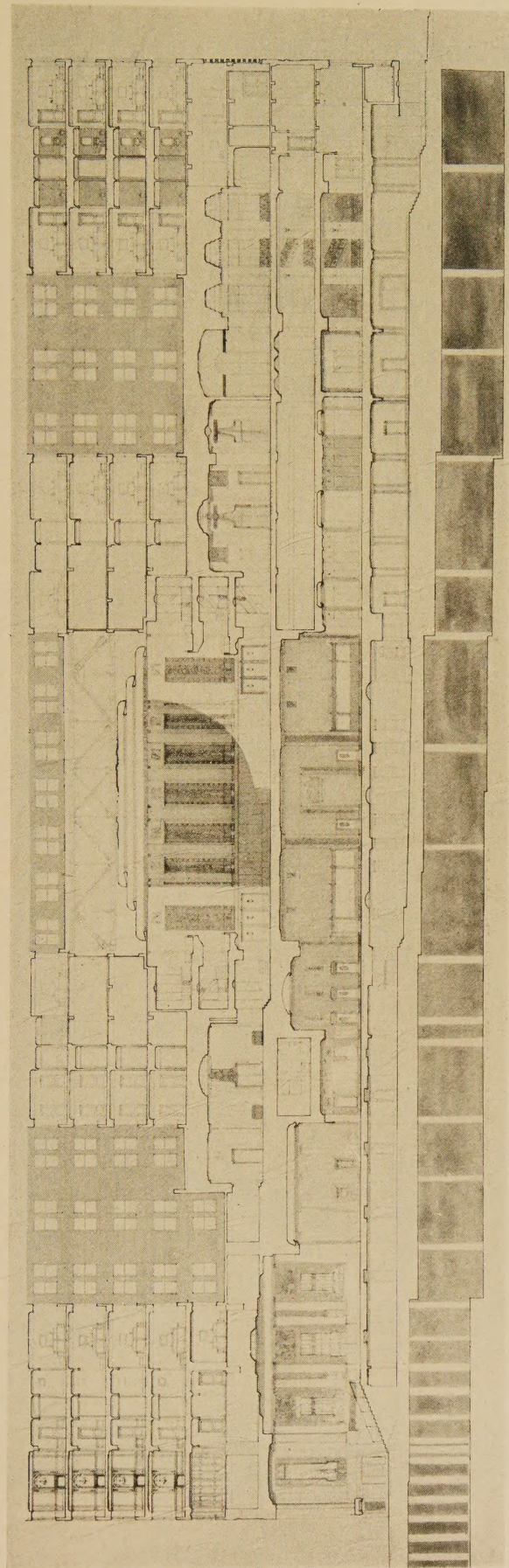
tical—a kitchen. The main kitchens are located on the second floor of the Waldorf



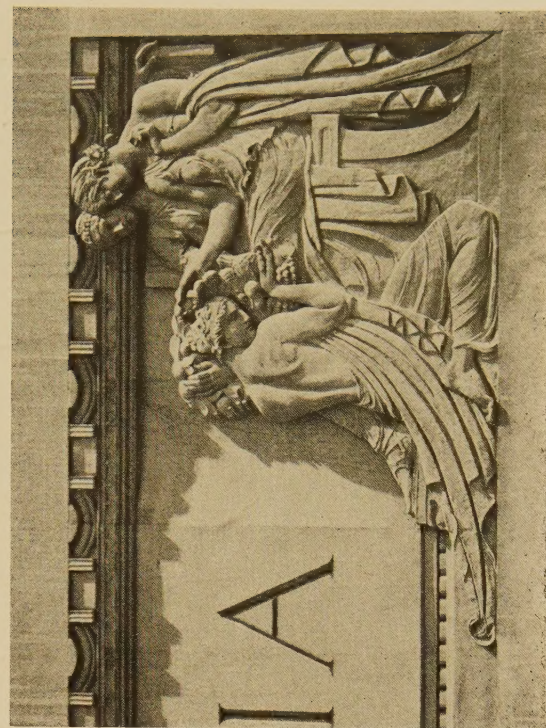
The main floor plan, raised somewhat above the level of the Park Avenue entrance, and reached therefrom by an inside stairway as shown at the left centre. This plan makes clear the fact that practically the whole main floor is readily accessible in any part by the public and guests. Shops have the advantage of inside windows and entrances, as well as those on the street. The "Rose Room" at the upper left corner is now called the Sert Room. The dining-room at lower left corner is the Empire Room.



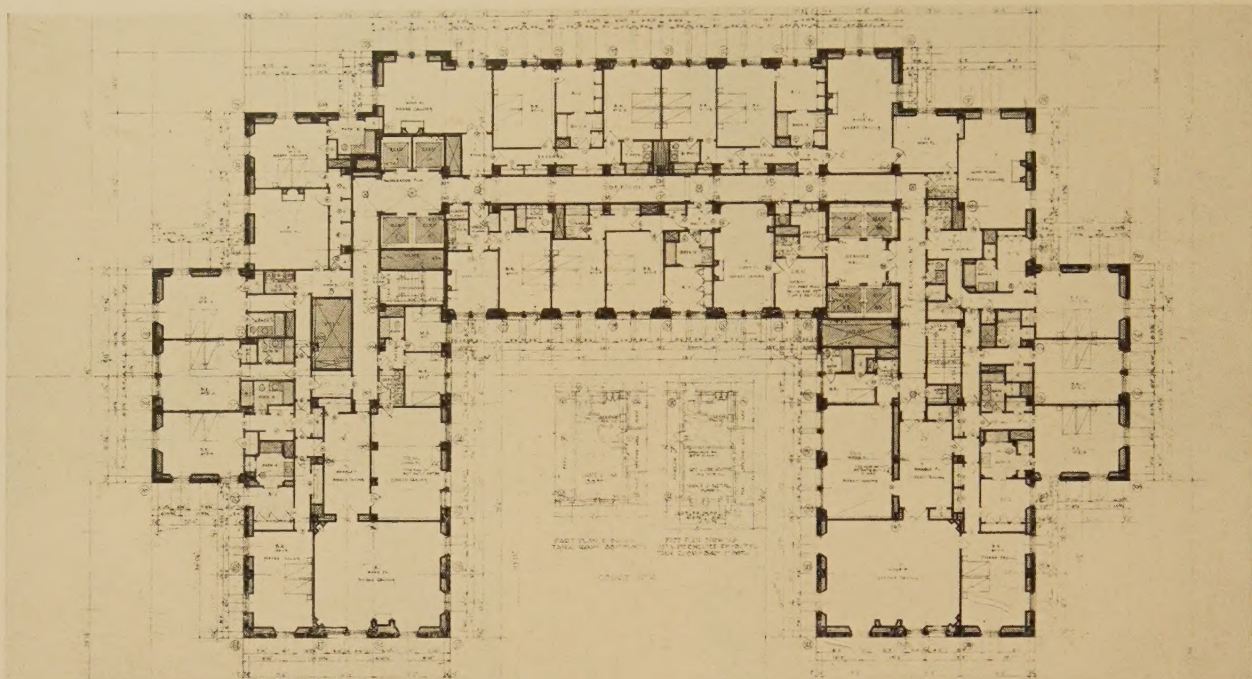
A typical bedroom floor, indicating the scheme by which all rooms are outside rooms, either on one of the four bordering streets or upon a broad court



Longitudinal section extending from the varying levels of the New York Central Railroad tracks through a few of the main lower floors. The relation of the Main Ballroom is clearly indicated. The truss over the proscenium arch is 90 feet long by 35 feet high and weighs 316 tons. An entrance driveway extends directly through the hotel from side to side above the level of the railroad tracks



*Details of the panel bearing the name of the hotel, over the Park Avenue entrance.
Charles Keck, sculptor*



Typical floor plan of the main double shaft (reproduced at the same scale as the other plans) or, as it appears from the south, a pair of joined towers. Each end, as will be noticed, is served by a bank of elevators, one for passengers, the other for freight and service

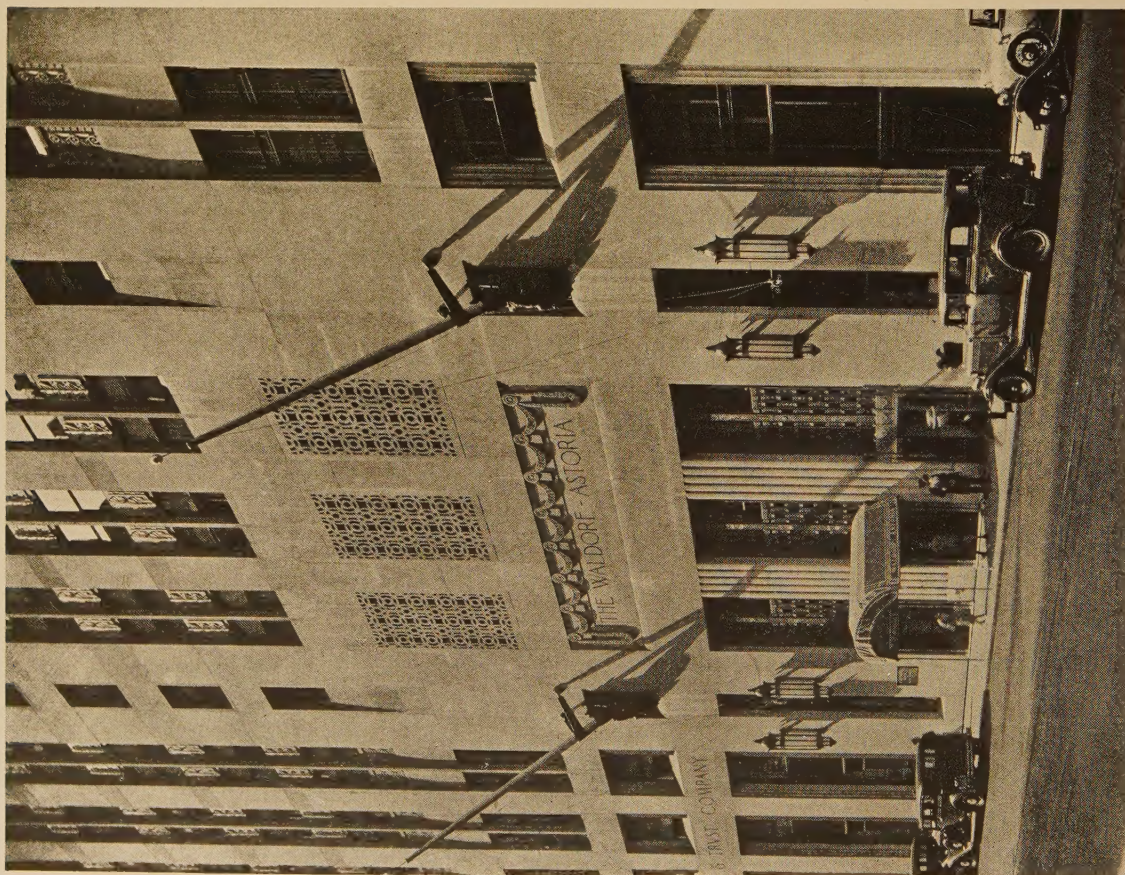


Photograph by Richard Averill Smith

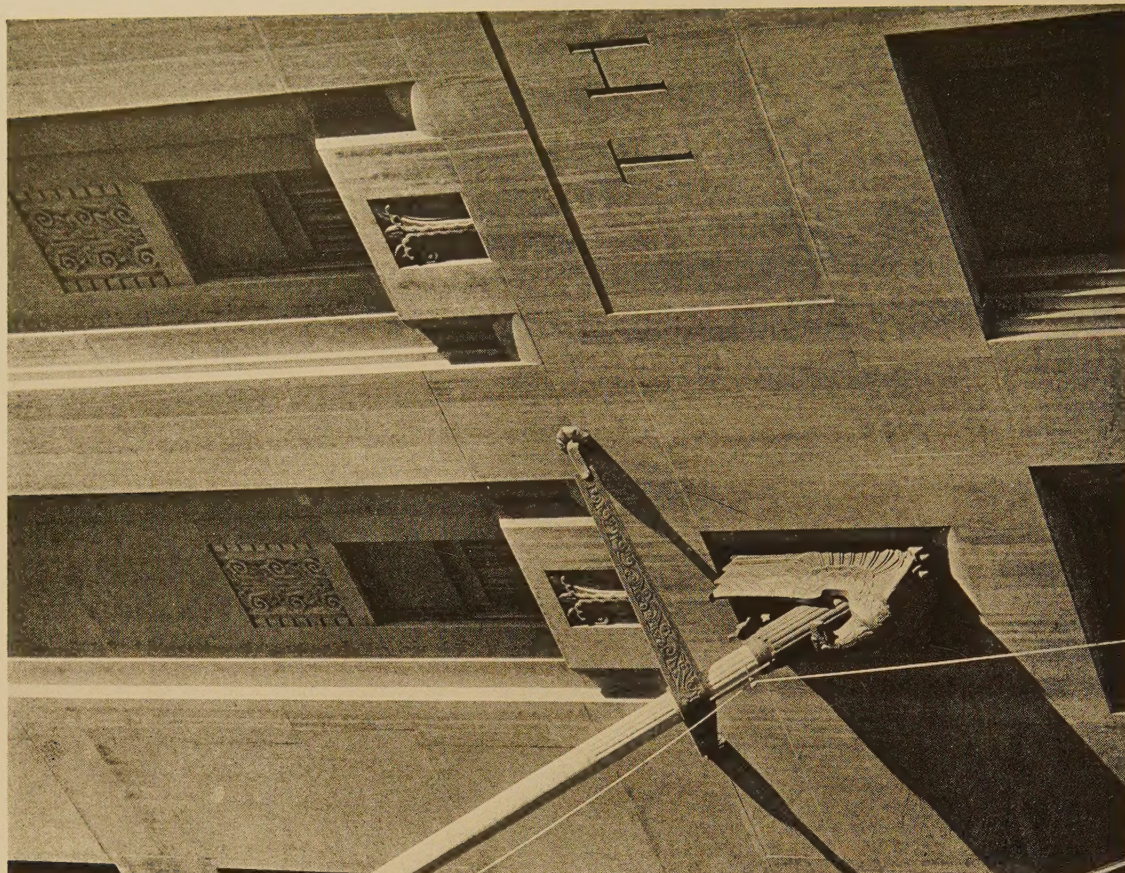
A detail of the registration desks in the Main Lobby. The counter screen is of ebony trimmed with silver bronze



The Waldorf as seen from a high vantage point on Park Avenue, looking north. The photograph makes quite clear the openness of the plan, giving outside light to all rooms



Lexington Avenue entrance. The stone grilles above the name panel are fresh-air intakes



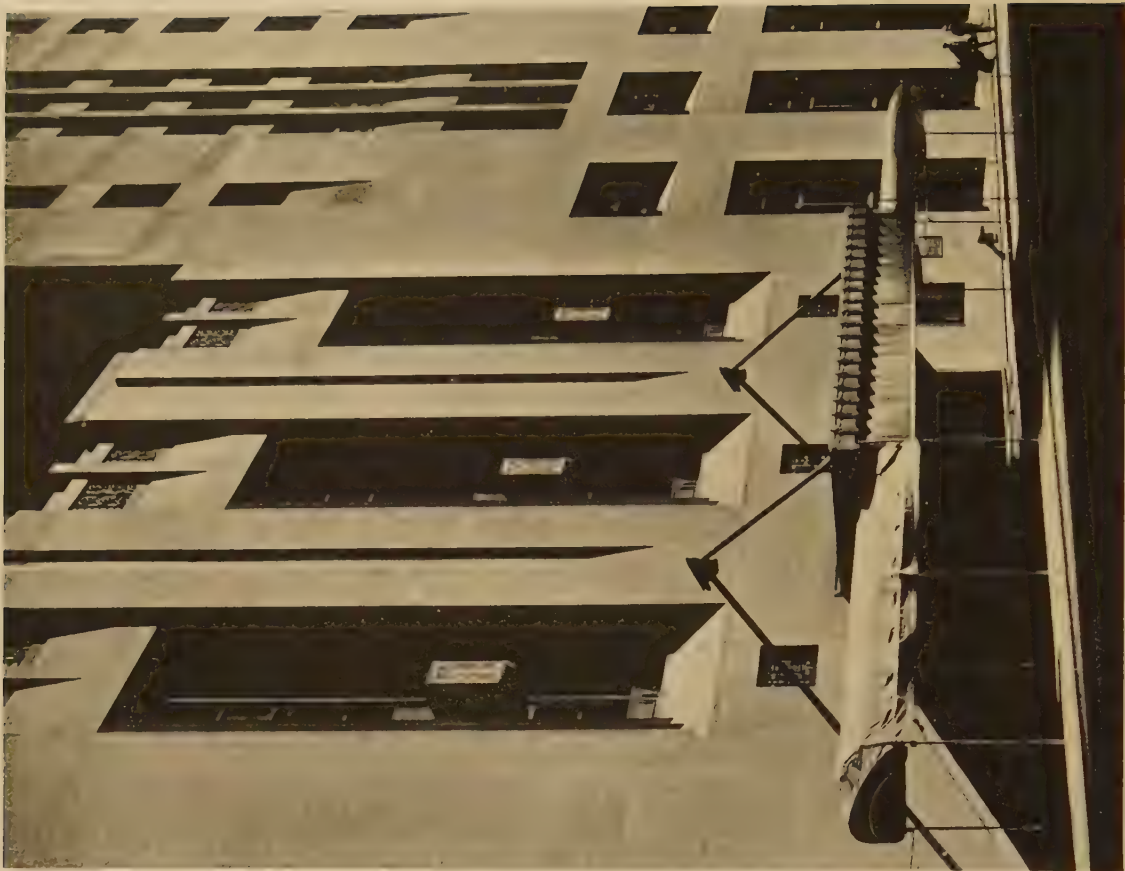
Photographs by Richard Averill Smith

Detail of the flagpole-holder on the Forty-ninth Street façade. Models for this and for the stone panels were made by Maxfield Keck



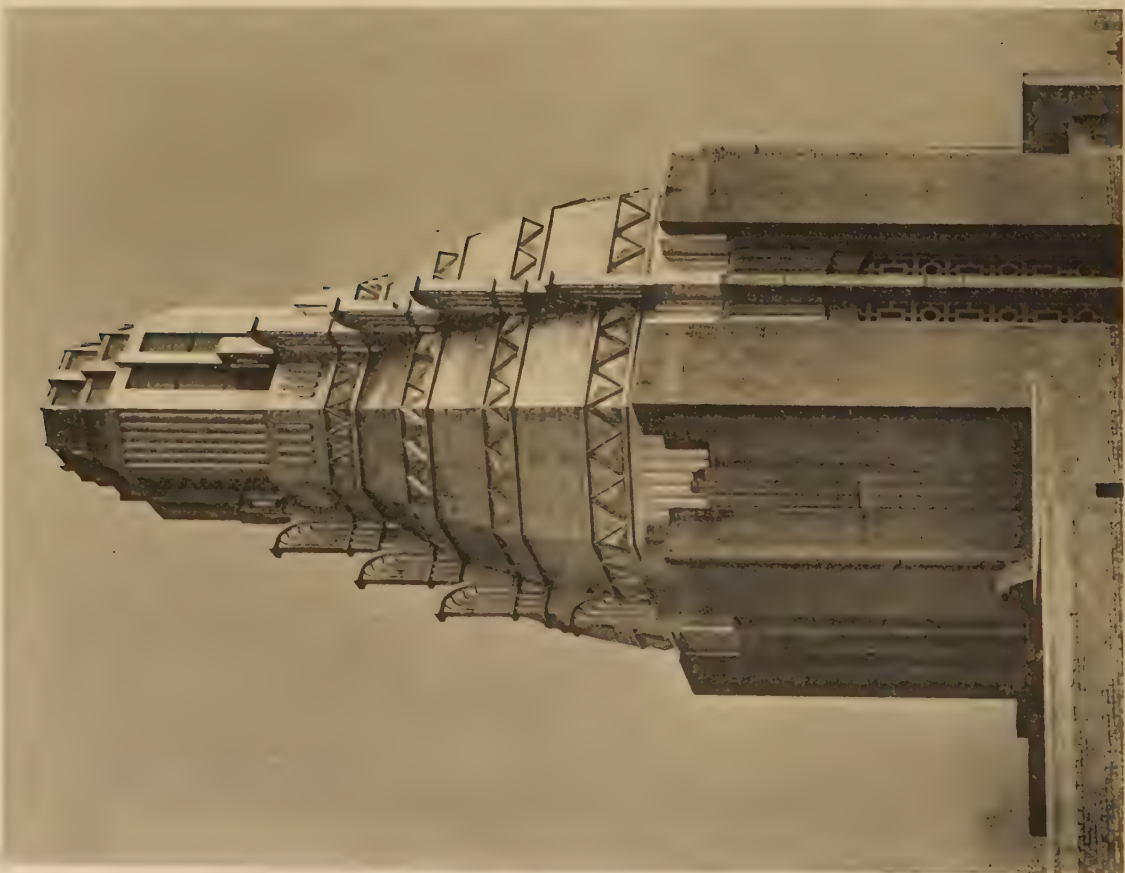
Photograph by Richard Averill Smith

Looking directly up the Fiftieth Street façade. Throughout the exterior of the hotel, the materials used are granite, stone, and brick



The Forty-ninth Street entrance to the Balroom

Photographs by Richard Averill Smith



Detail of the top of a tower



Photograph by Richard Averill Smith

Park Avenue Foyer, with the entrance from the street at the lower right corner. Beyond, the steps leading up to the Empire Room, and on the opposite side of the foyer, to the Sert Room. Straight ahead to the left is to be found the Main Lobby. Here the lighting is from the metal urns, of which there are eight, throwing the light against the ceiling



The Park Avenue Foyer, looking toward the Empire Room, showing the relationship of an upper terrace in the lobby plan. There is a similar one opposite. Louis Rigal designed the carpet to harmonize with his murals

In the same foyer, looking toward the Main Lobby. Rockwood stone is used for the walls and the pilasters



Photographs by Richard Averill Smith



Photograph by Richard Averill Smith

A detail of the centre of the Main Lobby. At left and right along the far wall are the various desks for theatre tickets, cigars, transportation, porter, etc. The columns are of a black and gold marble; the walls, panelled in ebony and Oregon maple



Door of one of the west elevators, at the first-floor landing

The panels are from cartoons by Louis Rigal; the craftsmanship by General Bronze Corporation



Elevator doors at the Ballroom floor

Photographs by Richard Averill Smith



The East Lounge. Here the woodwork is of Japanese ash, the pilasters of Alps Green marble. The lighting is effected entirely by semi-indirect floor standards

The Main Lobby of the hotel. The chairs are upholstered in yellow and green leathers; the floor is covered by one large modern Persian rug



Photographs by Richard Averill Smith



Here the wood-
work is avodire
crotch veneer
combined with
pollard oak,
the marble pi-
lasters being
Breche Mon-
talto

Photograph by Richard Averill Smith

The South Lounge

This is one of many elements in the generous allotments of public space on the main floor. Here the paneling is of polished oak with the niches of avodire crotch, the pilasters being golden-yellow Sienna marble



Photograph by Richard Averill Smith

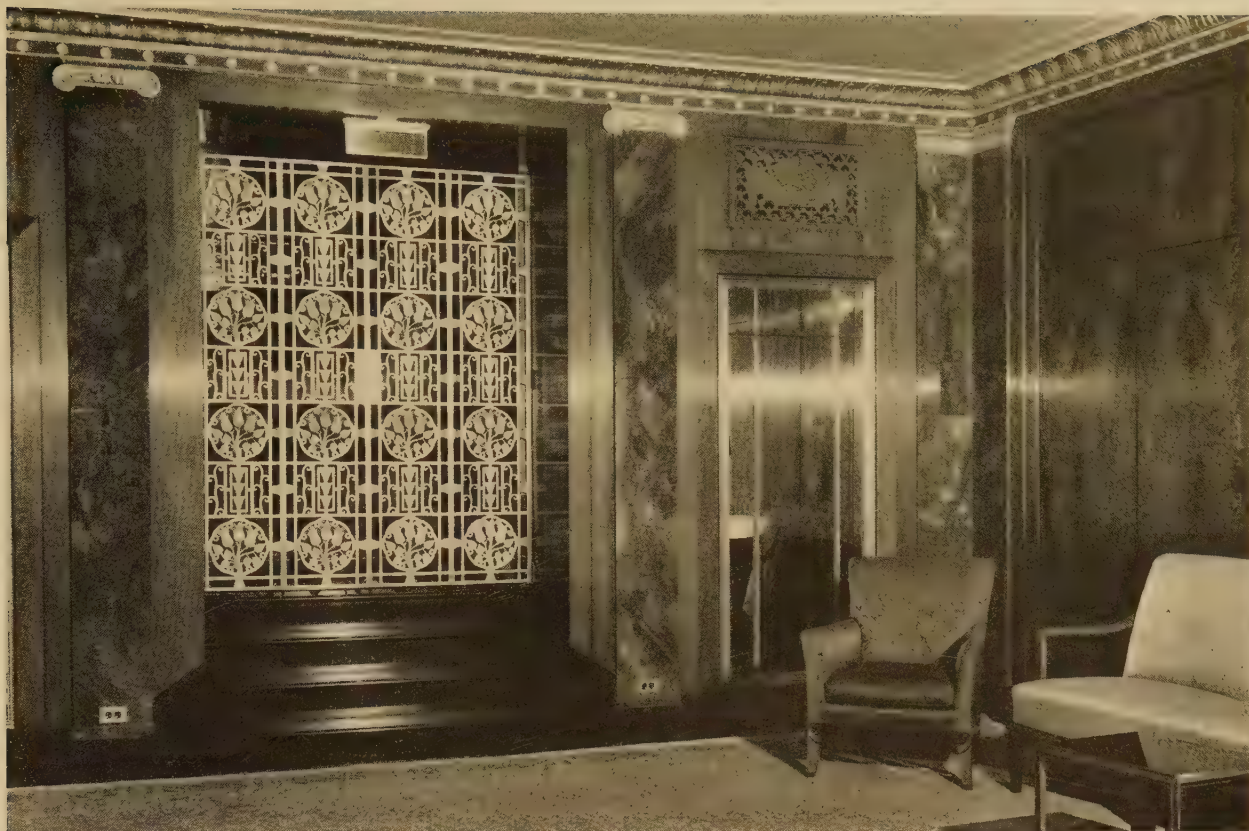
The North Lounge



Peacock Alley

Photograph by Richard Averill Smith

The Peacock Alley of the new hotel has little similarity to the old one except in name. It is, of course, a meeting place, and, for those waiting, presents enticing wares through the vitrines of nickel-bronze. The wood-work is in French walnut with pilasters of Red Verona marble



A detail in Peacock Alley, showing one of the nickel-bronze gates leading to the Beauty Parlor

The north end of Peacock Alley. The woodwork is of walnut burl lined with ebony, and combined with straight-grained walnut. The marble is Numidian Red



Photographs by Richard Averill Smith

Photograph by
Richard Averill Smith



One of the shops just
off the South Lounge.
The veneered panels
here are of walnut
with thin outlines of
ebony; the frames of
the display window
and entrance, of
nickel-bronze



The Barber Shop. Green marble is used for the cases, nickel-bronze for the mirror frames, the plaster above painted light green. The floor is of black and yellow rubber, the chairs upholstered in yellow leather. The plumbing fixtures are of green, matching the marble

From the centre of Forty-ninth Street and running through to Fiftieth Street, there is a driveway 90 feet in width providing for automobile entrance directly to all elevators



Photographs by Richard Averill Smith



The Sert Room

The walls and cove around the windows have gold applied over a dark-brown lacquer; chairs and couches are of silver gray with burgundy velvet velour. The carpet is of tête-de-nègre; the curtains silver gray satin, with sash curtains almost rose in tone. The design of the entire room is by José Mario Sert



Photograph by Richard Averill Smith

A corner of the Sert Room. The murals are done almost in monochrome on white gold—a very dark brown with reddish browns, blacks and burgundy. The compositions, extending all around the room, depict the story of the marriage of Quiteria, from "Don Quixote"



The Empire Room

Photograph by Richard Averill Smith

Throughout the public spaces of the hotel the design has a very restrained modern note, with the exception of this room, which was kept Empire in style, in order to carry down into the new building, to some degree, a reminiscent note of the original Empire Room of the old Waldorf. Decorative painting by Cosmo De Salvo



Photograph by Richard Averill Smith

A detail of the Empire Room. The wall surface is of hare wood, the wainscot and pilasters of marble, the ornament and electric fixtures in gold. Curtains are emerald-green, chairs black with emerald-green satin cushions, and the carpet in a design of gray, black, and green



Lloyd Morgan's drawing of the Main Ballroom, which measures about 135 by 130 feet in size exclusive of the large stage. The wainscoting to the first tier of boxes is of French Escallette marble. Walls and trim are in gray, silver, and gold with curtains of tomato-color velvet. The grilles around the back of the stage and flanking it screen the pipes of a great organ. Behind the stage is an elaborate service pantry



Photograph by Richard Averill Smith

The main lobby of the Ballroom. One of a number of physical factors carrying on the Waldorf tradition is the incorporation of Edward H. Simmons's paintings in the ceiling. The wall panels are of hane wood finished a silver gray



Photograph by Richard Averill Smith

East foyer of the Main Ballroom. The walls are of gray with trim and ornament of gold. The marble is Italian Escallette



Photograph by Richard Averill Smith

A detail in the east foyer of the Ballroom



East foyer of the Main Ballroom, decorated in two tones of gray with pilasters of Breche Montalto marble

Photographs by Richard Averill Smith

The Astor Gallery. Its color scheme is of gray, white, and gold with jade green curtains and carpet, and a marquetry floor of walnut



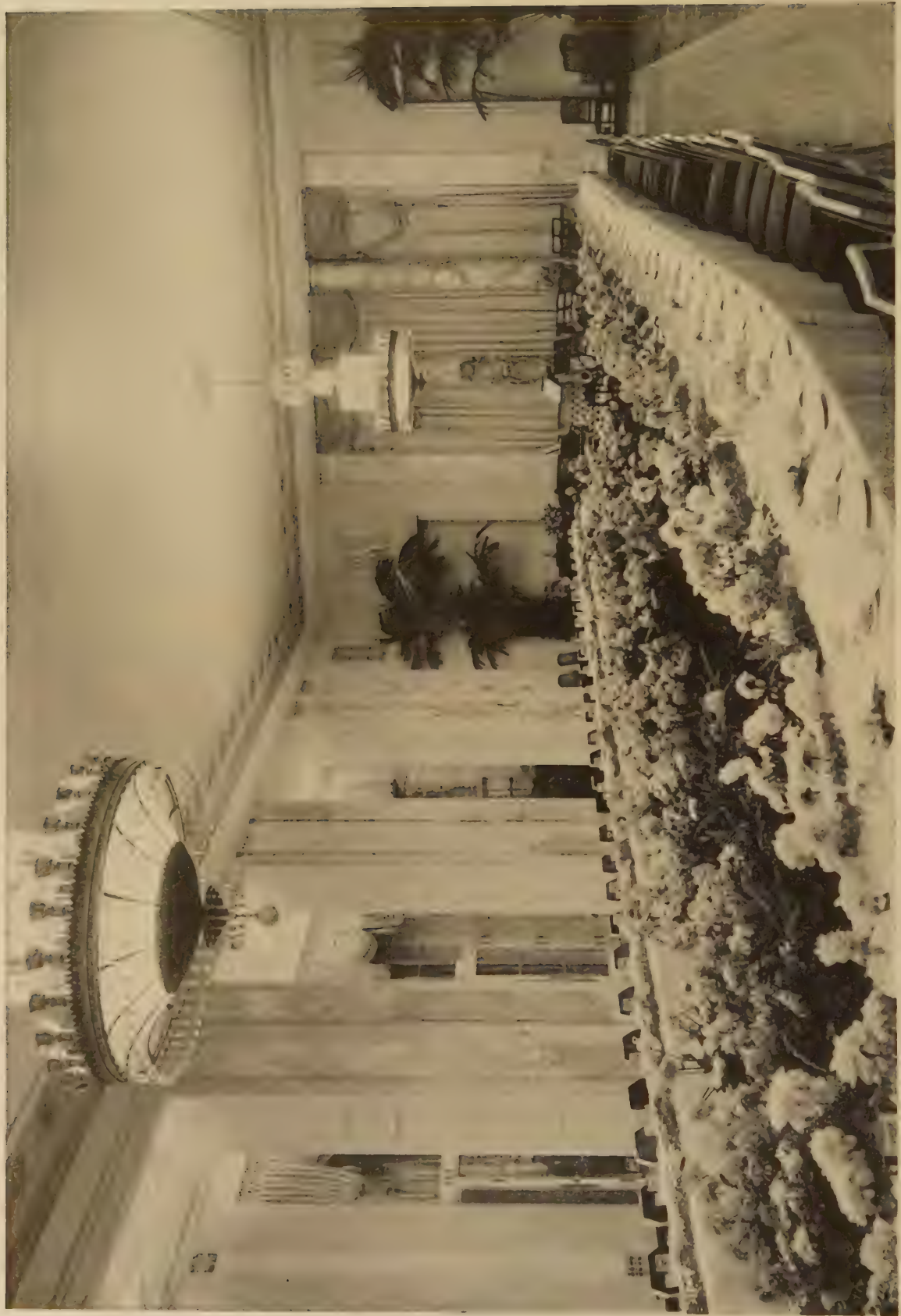


Photographs by Richard Averill Smith

One side of the Men's Café on which is a decorative map (by Rambusch Decorating Co.) of New York and its environs including the whole of Long Island, showing all the golf courses

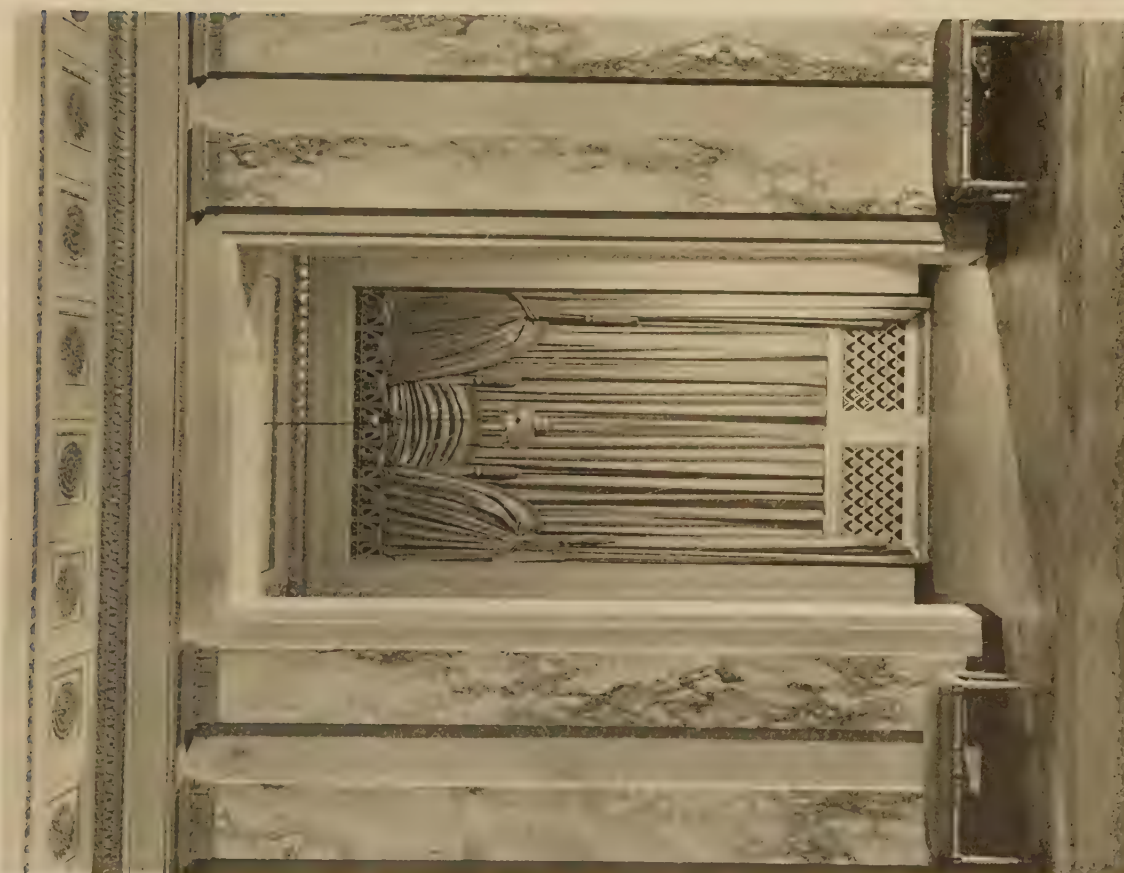
*Detail of entrance to the Men's Café taken from within.
The woodwork is of ash*





Photograph by F. M. Demurel

The Jade Ballroom adjoining the Basildon Room, to be used, as here, for private dinners and similar functions. The walls are jade green, pilasters light grayish green marble—Breche Montalto, with hangings and ornament in gold



Detail of the Jade Ballroom

Photographs by Richard Averill Smith

« ARCHITECTURE »



Detail of the Astor Gallery

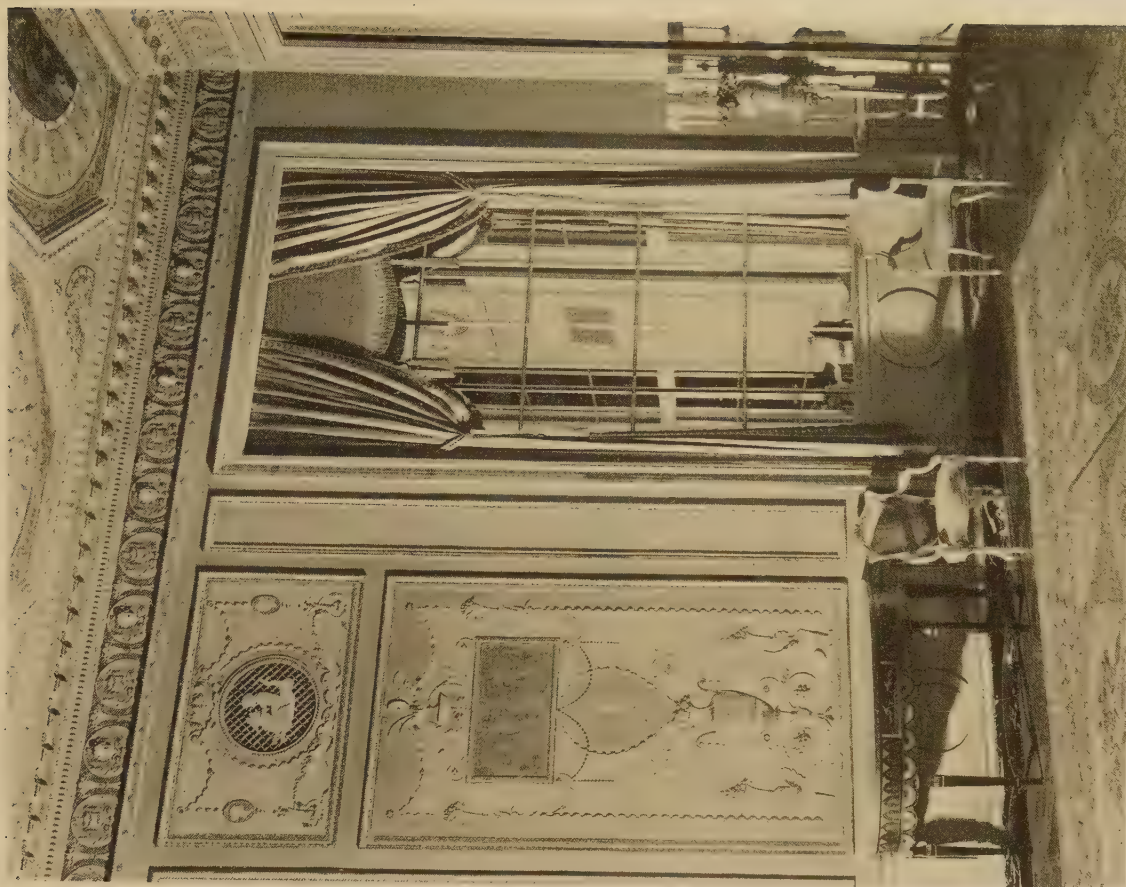


Photographed by Richard A. Smith

The Basilidon Room, decorated in the style of an original room from Basilidon Hall near London, from the owners of which the mantelpiece and various ceiling panels were purchased. The color scheme is jade green and rose; the carpet, Savonnerie. The furniture consists of reproductions of pieces in the original English room



The north terrace of the Park Avenue Foyer



Detail of a typical bay in the Basilidon Room

Photographs by Richard Averill Smith

◀ ARCHITECTURE ▶



Photograph by Richard A. Smith

Dining-room of the Jansen Suite, designed by Jansen Cie, of Paris. The walls in general are cream with ornament picked out in gold. Between openings are mirrors with etched mirror glass frames surrounding them



Photographs by Richard Averill Smith

The main lounge of the Double Six Club. Furnishings and color schemes by Mrs. John Alden Carpenter

Lounge in the Canadian Club Rooms





Lounge in the Junior League Club Rooms

Photograph by Richard Aterill Smith

The furnishings and decoration are by Mrs. Charles H. Sabin, in a general color scheme of black and white with yellow curtains

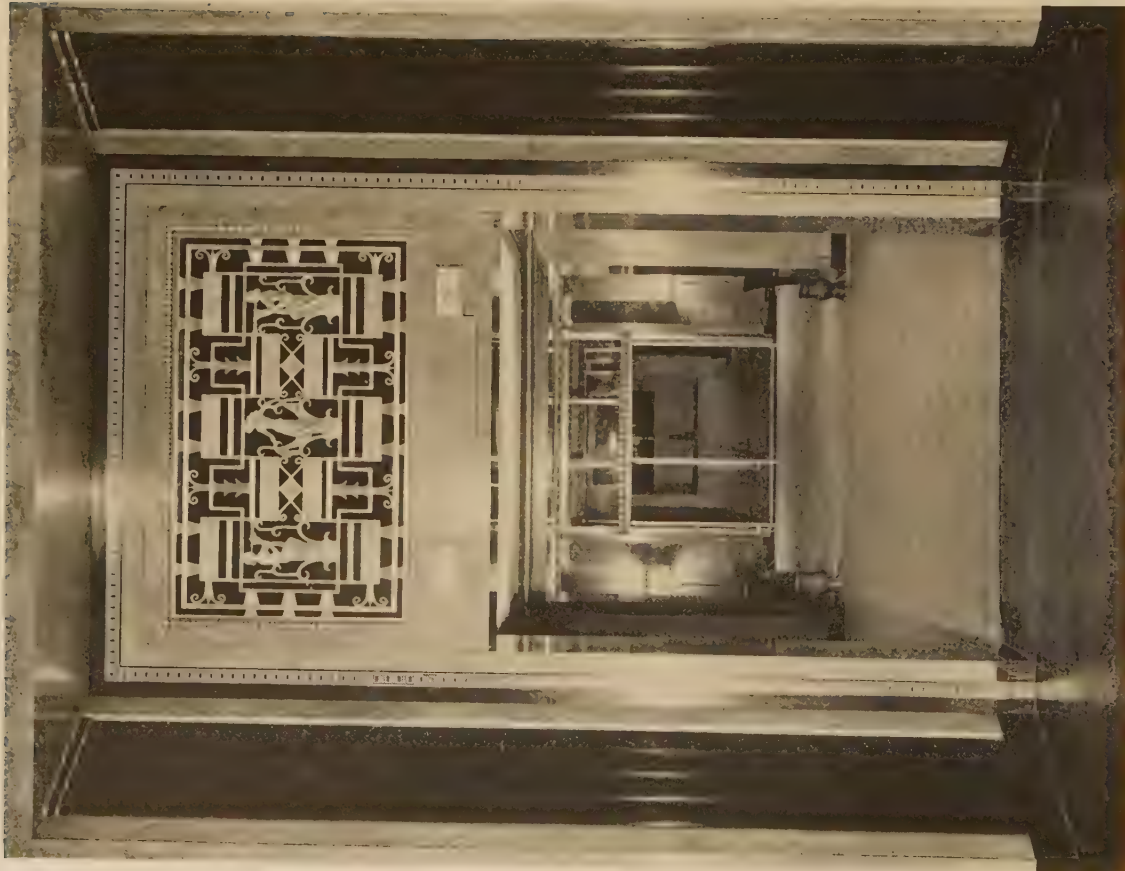


Photographs by Richard Averill Smith

Le Perroquet Room, one of the dining-rooms designed for small dinners. The decoration is of painted panels executed by Phillipson Studios

The Blue Room in the Jansen Suite. Here the panels are painted on satin, the trim around openings being of mirror glass





Entrance to the Main Lobby looking toward Park Avenue



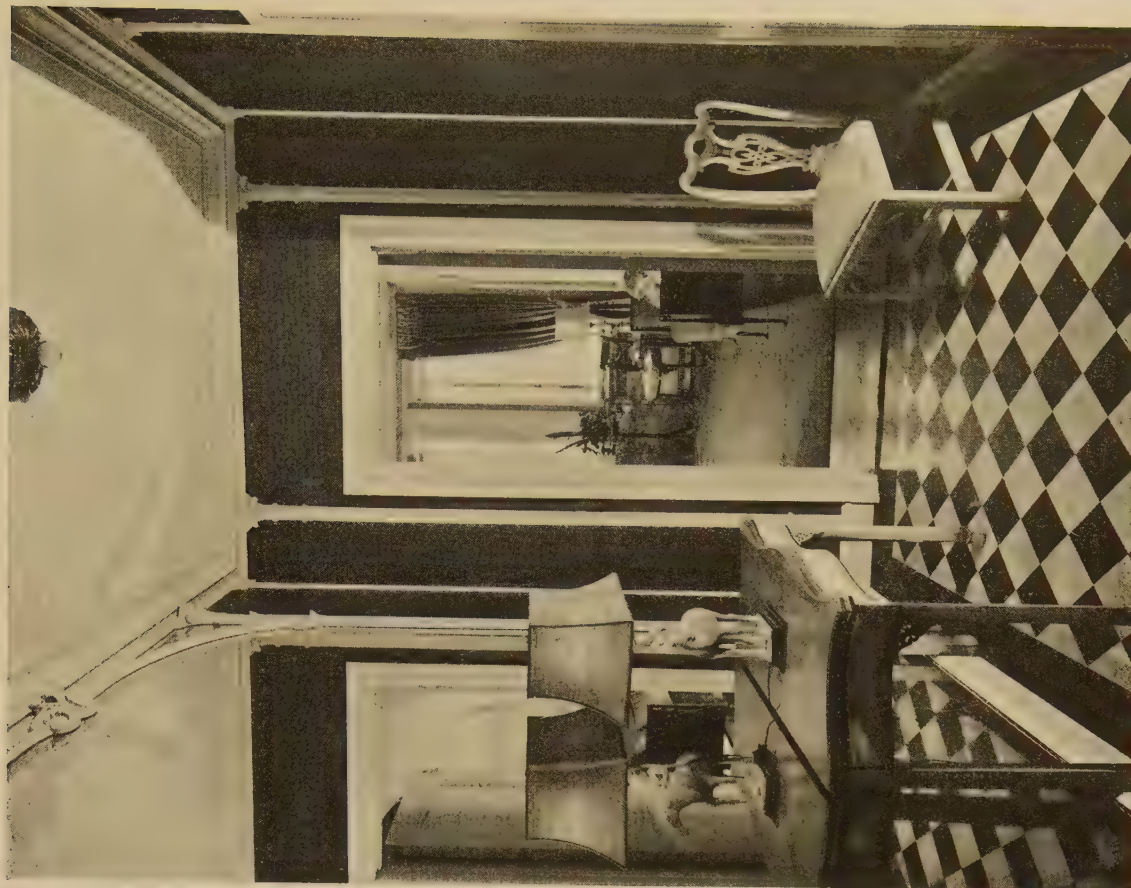
Foyer of the Jansen Suite; Jansen Cie of Paris, decorators

Photographs by Richard Averill Smith



Photograph by F. M. Demarest

One of the bathrooms, in black and white with gold veining in the marble, with an enclosed shower at left



Photograph by Maitie Edwards Hewitt

A foyer with walls of dark blue, the colonettes painted on the wall. Barton, Price & Willson, Inc., interior decorators

❖ ARCHITECTURE ❖



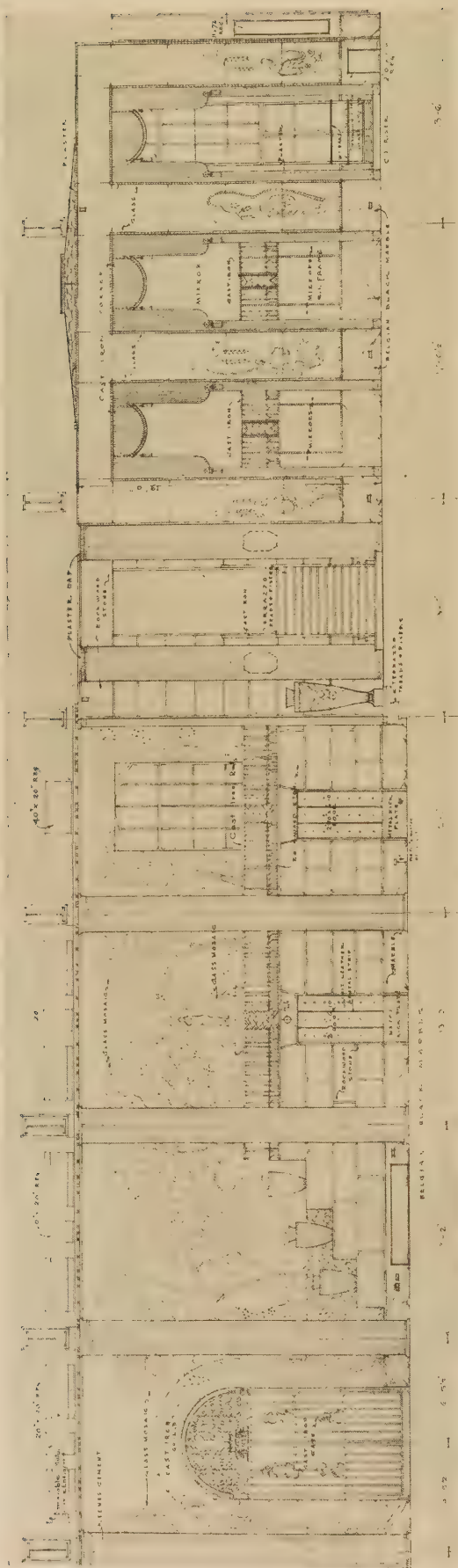
Photograph by Richard Averill Smith

The Roof Garden is located on the eighteenth floor, and, due to a setback in the building just above it, the roof above the middle ceiling grille can be rolled back at will, opening the whole central portion of the room to the sky. At each end of the room the floor is raised three steps

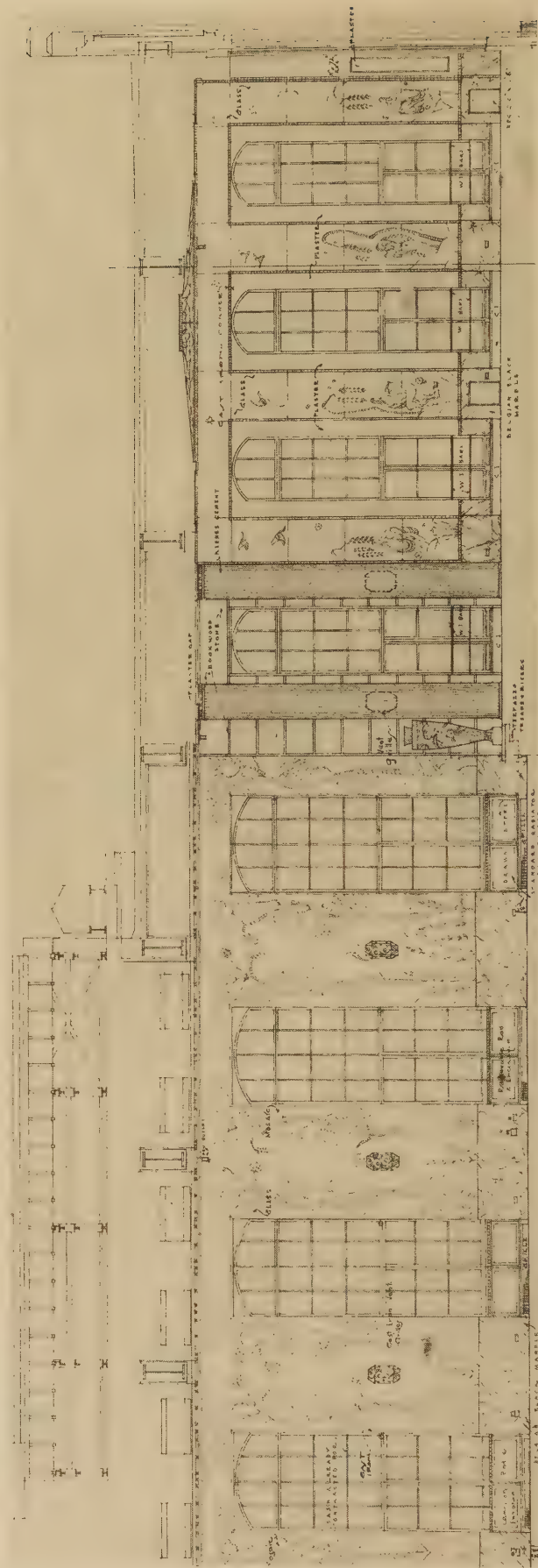


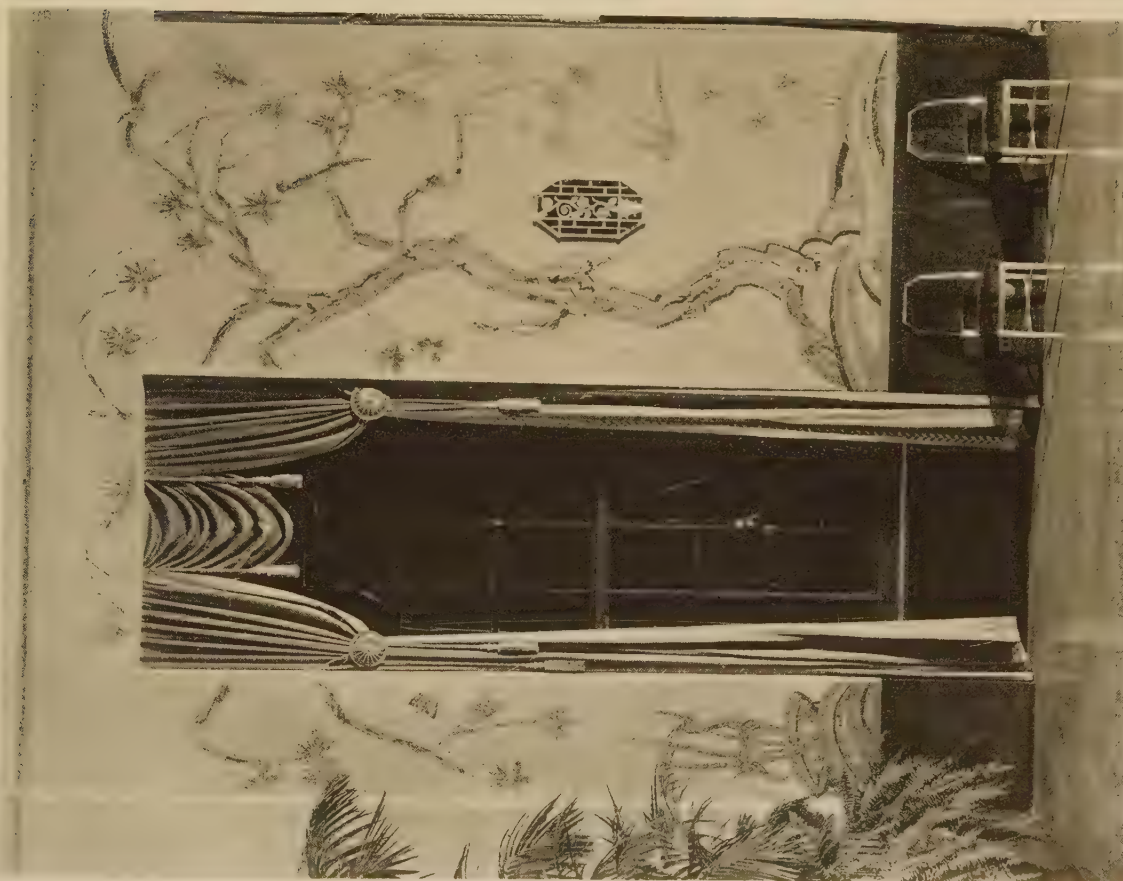
Photograph by Richard Averill Smith

A detail of one of the upper levels of the Roof Garden. The decorative scheme here consists of golden-hued mirrors on which are painted, by Victor White, a gay tropical conception in the key of pale green. The window openings are outlined by an edge of black cast iron; the hangings are jade green; the wainscot, black marble; the floor, black



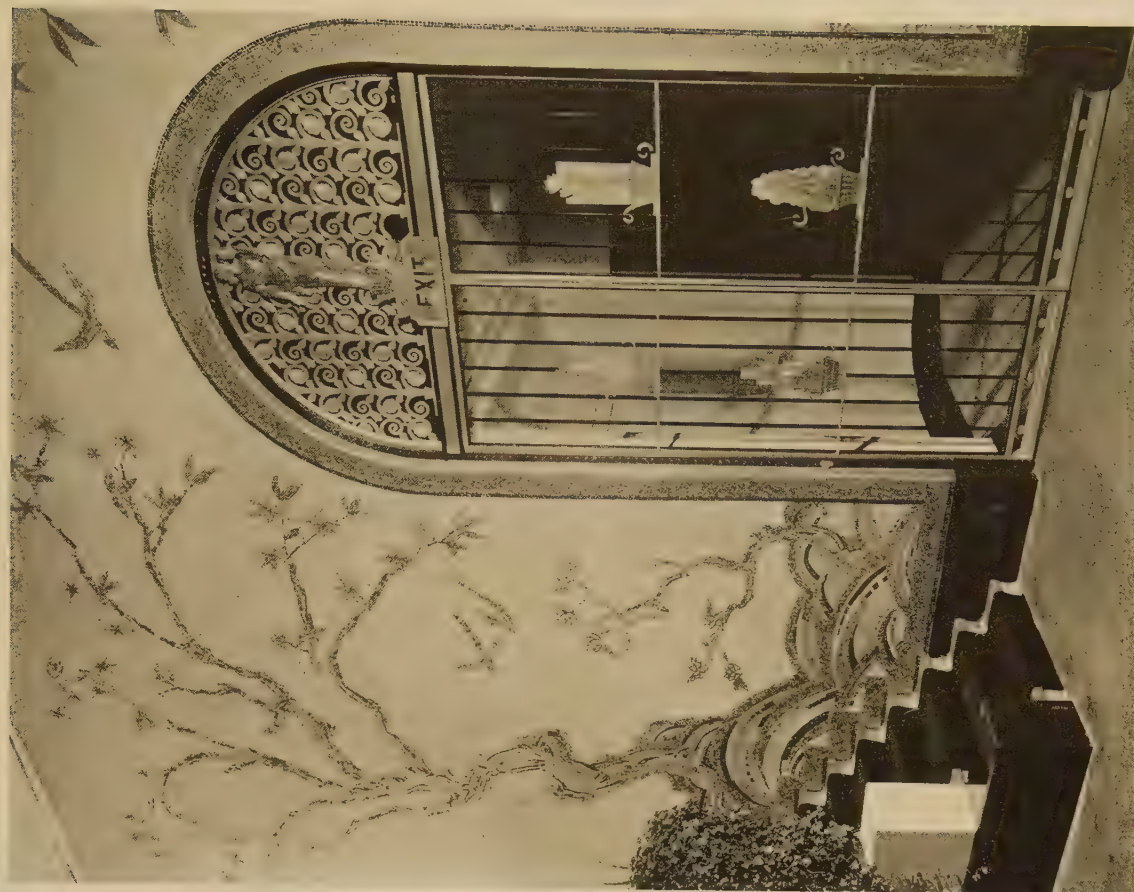
Portions of the architects' quarter-inch scale drawings for the Roof Garden: above, half of the east elevation; below, half of the west elevation



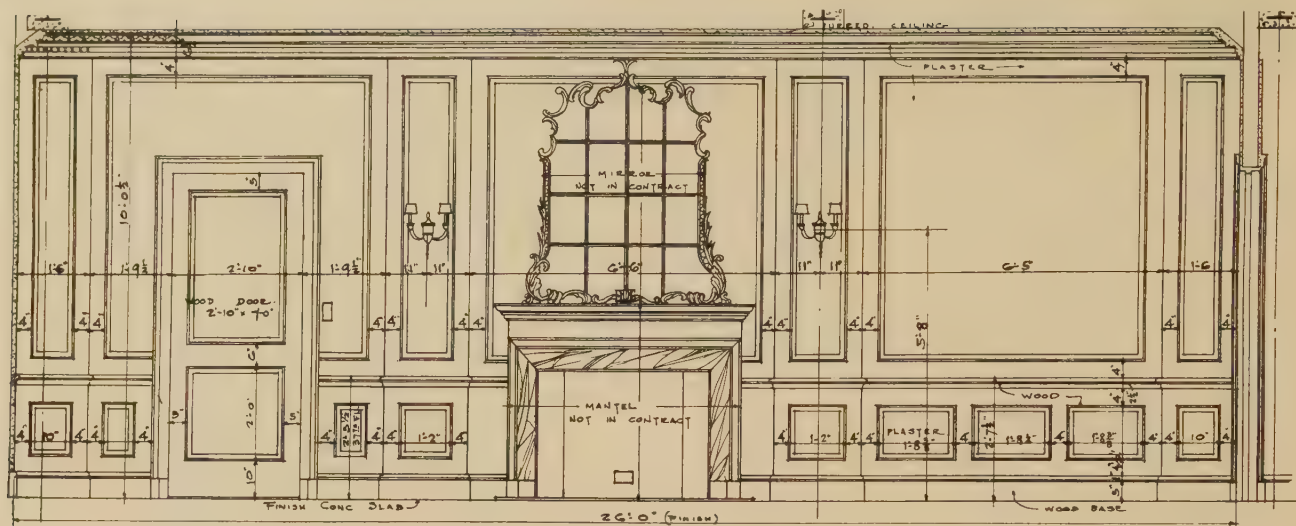


Photographs by Richard Averill Smith

In the Roof Garden. It is interesting to compare the original conception of this room as shown by the architects' quarter-scale drawings, with the final result



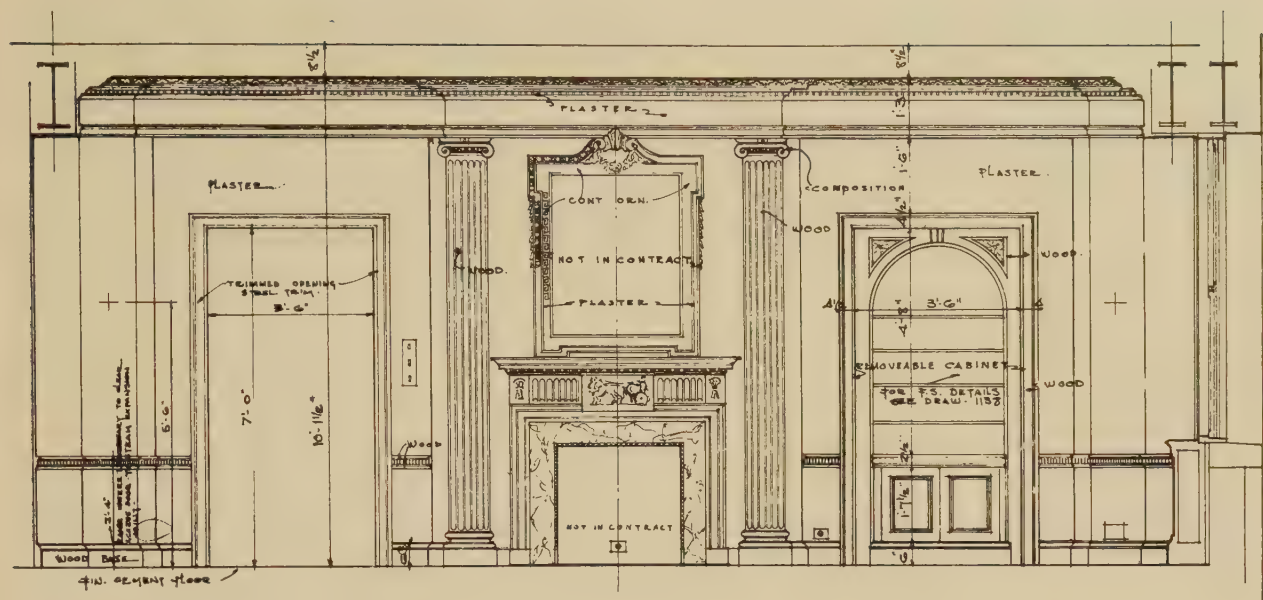
Detail of a doorway from the Roof Garden. The decoration is in glass mosaic flush with the rough surface of the plaster



A dining-room in one of the eighteenth-century English tower suites. Interior decorations by Arthur S. Vernay, Inc. In the bedrooms of many of these suites Mr. Vernay has used a non-fading washable wall covering in oil colors, scenic in design. The drawing above is taken from the architects' working drawing of the room shown below, and is typical of the extent to which detailing was carried in each individual room

Photograph by Mattie Edwards Hewitt





Living-room of a tower suite in the eighteenth-century English manner. Interior decorations by Mrs. Charles H. Sabin. The mantel is an old one—one of many which were purchased abroad under the direction of Mr. Ralph Edwards, of the Victoria and Albert Museum. Above is shown the architects' quarter-scale drawing of the fireplace elevation

Photograph by Mattie Edwards Hewitt





Corner of a living-room in one of the eighteenth-century English tower suites, furnished and decorated under the direction of Barton, Price & Willson, Inc.



Corner of a dressing-room, painted a pale salmon with gilt stencilling. Barton, Price & Willson, Inc., interior decorators

Photographs by Matie Edwards Hewitt

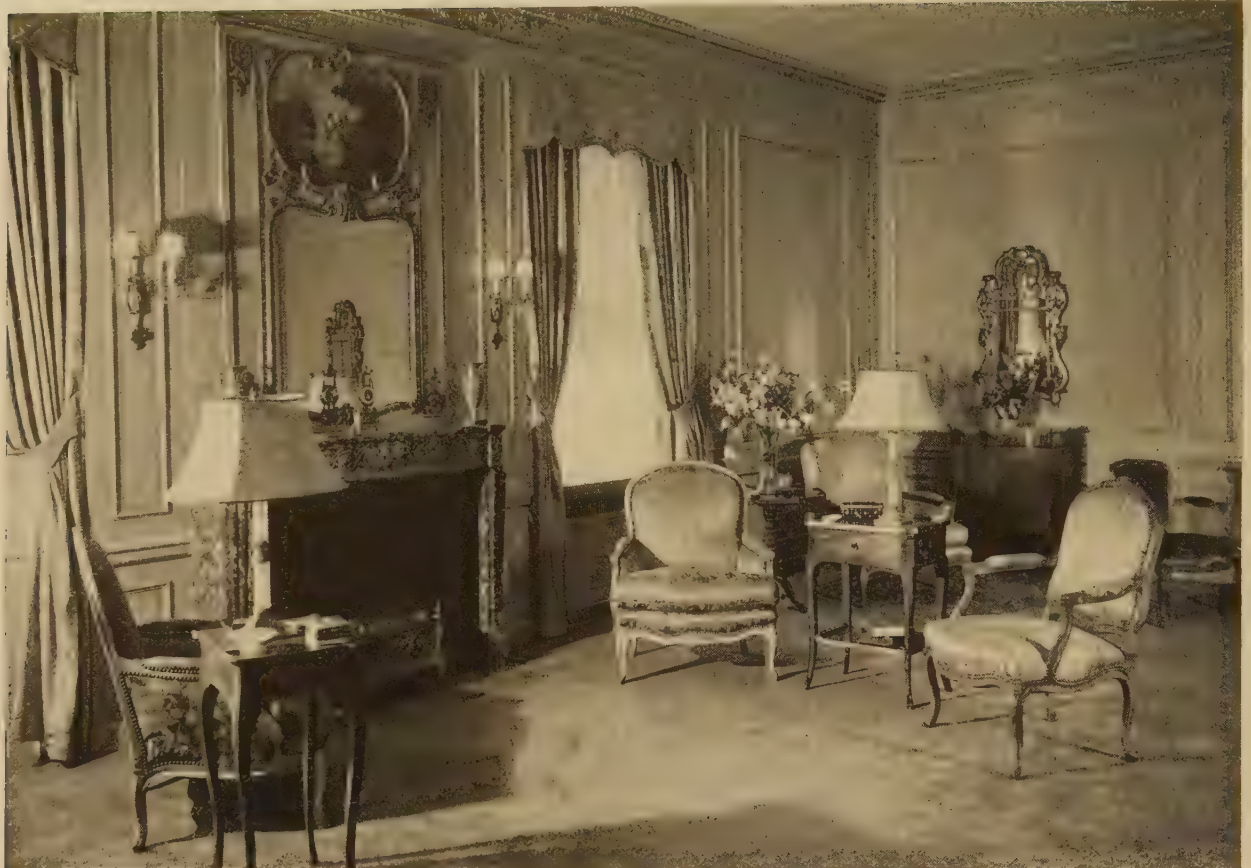


*A corner of the living-room in the Swedish Suite; Nordiske
Kompaniet of Stockholm, interior decorators*

Dining-room in the same suite



Photographs by F. M. Demarest



*Fireplace grouping in one of the permanent tower suites.
Planned and furnished by Jacques Bodart, Inc.*

*Another eighteenth-century French living-room by Jacques Bodart, Inc.
All of these fireplaces are old ones bought under the direction of M.
François Boucher, of the Carnavalet Museum, Paris*



Photographs by F. M. Demarest



Photograph by Mattie Edwards Hewitt

Living-room in one of the larger residential suites, decorated and furnished by Arthur S. Vernay, Inc.

An English parlor in one of the tower suites, decorated by Mrs. Charles H. Sabin

Photograph by Frank Ehrenford





Foyer of one of the French residential suites. Furnishings and decorations by Jacques Bodart, Inc.

An eighteenth-century French bedroom of a tower suite in which the furnishings and decorations are by Jacques Bodart, Inc.



Photographs by F. M. Demarest



Photograph by Milo Alexander Guild

*Dining-room in one of the eighteenth-century French suites.
Furnished and decorated by L. Alavoine & Company*

*Dining-room in one of the eighteenth-century French suites.
Furnished and decorated by Jacques Bodart, Inc.*

Photograph by F. M. Demarest

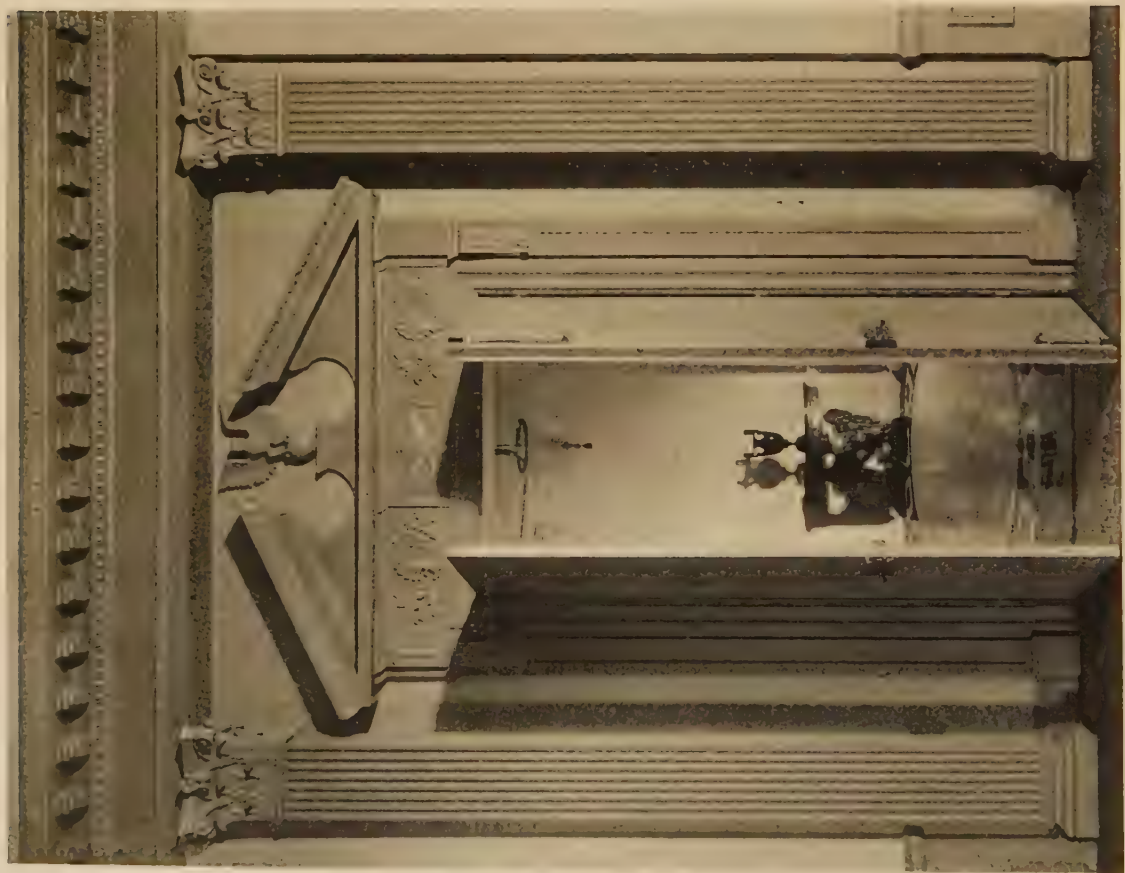




Above, the living-room in one of the permanent residential suites given the name of the State Apartments, on the 42d floor. It was decorated and furnished under the direction of W. & J. Sloane. The architects' quarter-scale drawing of the end elevation is shown on the opposite page. Below, the dining-room in the same suite



Photographs by Richard Averill Smith



Foyer doorway of the State Apartments

Photographs by Richard Averill Smith



A corner of the boudoir in the State Apartments

NUMBER XVIII
IN A SERIES
OF
WORKING DRAWINGS

By Jack G. Stewart

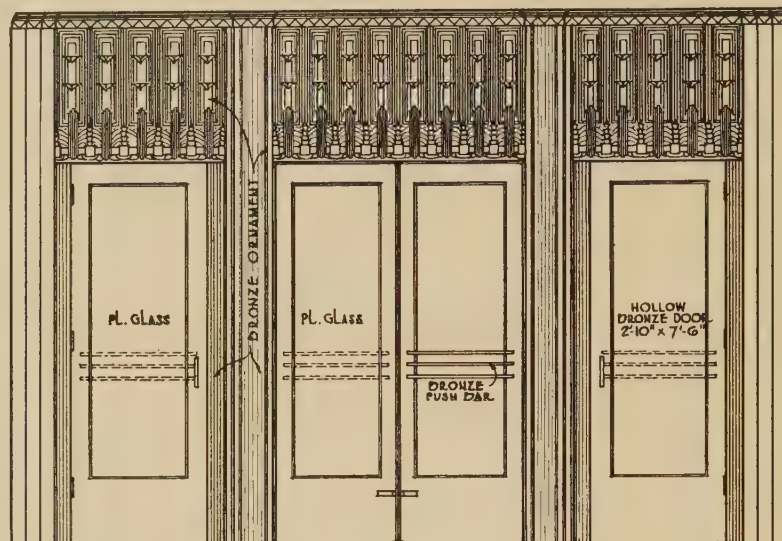
This series, in which one drawing will appear each month, is designed to cover the smaller practical problems that confront the architect in his day's work. The subjects chosen are those which, while not uncommon, call for some experience and knowledge of approved solutions. Next month the subject is a further Detail of Revolving Doors



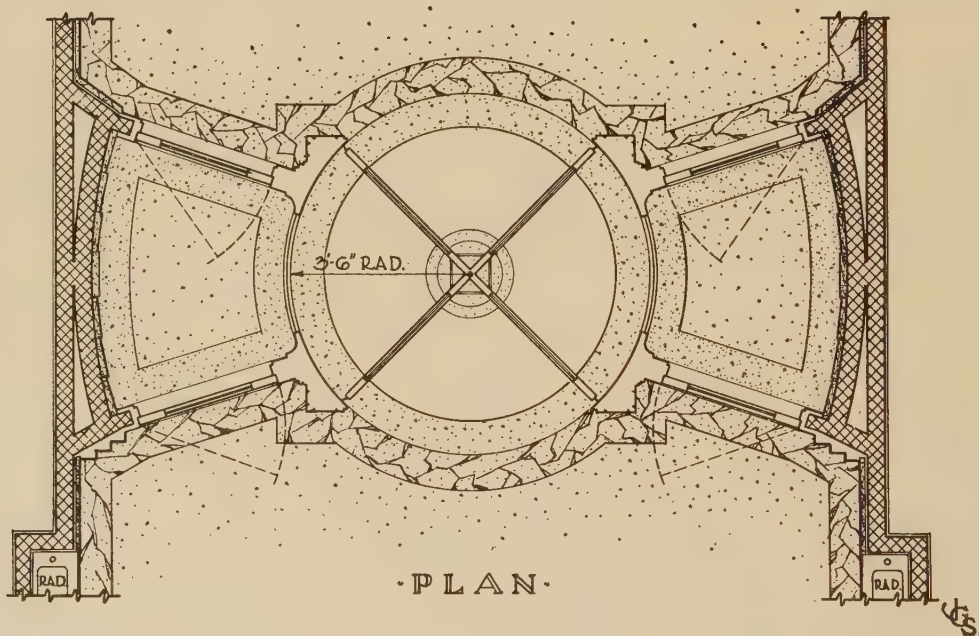
[ARCHITECTURE]
CHARLES SCRIBNER'S SONS

PREVIOUS SUBJECTS IN THIS SERIES

- I. FLAGPOLE HOLDER ON AN EXTERIOR WALL
- II. RADIATOR ENCLOSURES
- III. CIGAR SALES COUNTER
- IV. WOODWORK IN A LIBRARY
- V. BUILT-IN KITCHEN CUPBOARD
- VI. VARIOUS TRIMS AND MOULDINGS
- VII. TELEPHONE BOOTH
- VIII. MEN'S TOILET
- IX. WINDOW SPANDRELS
- X. CIRCULAR STAIR FOR A RESIDENCE
- XI. DETAIL OF METAL STAIR CONSTRUCTION
- XII. DETAIL OF ELEVATOR CONSTRUCTION
- XIII. DETAIL OF FOLDING PARTITION
- XIV. DETAIL OF COUNTER-WEIGHT SLIDE DOOR FOR DUMB-WAITER
- XV. SCALE DETAIL OF MANTEL
- XVI. DETAIL OF BANK SCREEN AND COUNTER
- XVII. DETAIL OF METAL LOUVRE



• ELEVATION •



• PLAN •

From work by Morris & O'Connor

• DETAIL OF REVOLVING DOOR •

• FOR DETAILS, SEE PLATE NO 19 •

• SCALE: 0 6" 1'0" 2'0" 3'0" 4'0" •

• PLATE NO 18 •

Wednesday, August 26.—Spent an hour or so with Alfred Berman, craftsman in wood, climbing over the top of the new organ screen hung in St. Bartholomew's Church (published in the August issue), thereby deepening my respect for the mathematical genius who made the drawings and also for the craftsmen who carried these drawings into effect. The dome organ throws its sound waves against the plastered ceiling of the dome, to be reflected down through the screen into the church. The amount of sound released at the source up there is infinitely harder on the eardrums, we found, than the roar of an airplane motor.

Thursday, August 27.—Edward A. Filene, of Boston, speaking before the International Industrial Relations Association in Amsterdam to-day, promulgated a formula for prosperity. There have been many formulas put forth, but Mr. Filene's has back of it his well-established record for clear thinking and efficient action. The formula is: "Wages, which mean buying power, should in every industry be raised as high as possible without increasing the cost of the product." The present unemployment in America is, in his opinion, definitely attributable, in large measure, to those industries which, because they either clung to traditional methods or adopted large-scale production without abandoning their traditional thinking, made it impossible for consumers to purchase the increasing volume of goods turned out. The ability of people to buy depends upon both the wages available for spending and the price of the things those wages should buy. Mass production is of little use unless it is organized for the definite purpose of getting things to people in the most economical way and at the lowest price which scientific methods make possible. Everything used cannot be made to sell at five or ten cents apiece, but, exaggerating for the purpose of making a point, if this could be done there would not be enough working people in the world to supply the demand. Incidentally, "the lowest possible price" must carry with it the greatest possible value, otherwise it is a misnomer. Mr. Filene's formula might be expressed also in this way: "Wages should be as high as they can be made, provided the rise in wages decreases the cost of the product."

Friday, August 28.—Lunched with Clarence Stein, talking of the enormous opportunity to be had for the seeking by the architectural profession, namely, community housing. It is becoming more and more evident that the great body of small to moderate-size homes in this country will eventually have to be built in groups. The individual house for the man of below-average income is



The Editor's Diary

fading out of the picture—the own-your-own-home campaign to the contrary notwithstanding. The architect is confronted, however, not with a simple problem of designing a building or a group of buildings, but rather with the large problem of correlating and planning the social, economic, and public-service factors involved. This problem has been altered fundamentally through several recent changes in the contributing factors. Whereas it was formerly necessary to have a roadway adjoining every house for the sake of hauling in coal and ice, and hauling away ashes and garbage, this necessity no longer exists. We can have centralized heating, electric refrigeration, and group or individual incinerators. The automobile approach still remains a problem, but here also the time is coming when we shall group our garage accommodations near by our grouped houses, thereby saving enormously on roads and all they entail.

This problem of community housing is not ordinarily one that will be handed to the architect. It is his opportunity, however, to demonstrate the need and the economies of community housing, to lead the way out of the maze of poor planning, costly construction, and waste that is fostered by a fancied demand for individuality.

Monday, August 31.—Northern Jersey is cheering over the fact that James O. Betelle (Guilbert & Betelle, architects) of Newark, has just rounded out a hundred million dollars' worth of school buildings. The firm has designed more than three hundred schools in its twenty-six years of architectural practice. Betelle got his early training in Philadelphia, came to New York in 1900 to work with Cass Gilbert, and five years later formed the partnership with Ernest F. Guilbert, with offices in Newark. Mr. Guilbert died in 1916, and Betelle went to war as a captain in the Sanitary Corps. After demobilization he lost no time in taking up his work where he had dropped it, with the remarkable record that his friends are now celebrating.

Tuesday, September 1.—Advance word comes from London concerning the English *Country Life's* publication of a series of articles describing New Delhi, in which Sir Edwin Lutyens has had one of the greatest architectural opportunities of all time. Here is the seat of the government of India, the creation not merely of a new city, but the capital of half a continent. Possibly the only parallel in these days to such an enormous architectural commission is Walter Burley Griffin's job of designing Canberra, the capital of Australia. The New Delhi consists of an enormous avenue or plaza, flanked by two groups of administrative buildings designed by Sir Herbert Baker. It is headed by the Government House, the Viceroy's official residence, which Sir Edwin has designed. At the other end of the avenue stands the Arch of Victory. To one side of the Viceroy's residence is the Legislative Building, an enormous circle with three interior courts, between which are the three houses of the Council of Princes, the Assembly, and the Council of State. The buildings are built of the blood-red sandstone of Dholpur, combined with stone of a cream color from the same quarries. The matter of style naturally presented the most difficult problem. England had imported into India in the eighteenth century a severe and somewhat uncouth classical style, subsequent to which a chaos of Hindu ornament and Moslem domes fought for the possession of Gothic substructures. Sir Edwin has attempted, while holding fast to his classical basis, to adapt his buildings to the land through the blending of principles established through natural conditions by the Mogul builders.

Wednesday, September 2.—"White pine" has for long been something of a storm centre. Because of the excellent properties of the real *Pinus strobus*, many other woods have been masquerading under its popular name. Now the Federal Trade Commission says that lumber dealers have got to call a spade a spade.

The white-pine group includes the Northern white pine (*Pinus strobus*), the sugar pine (*Pinus lambertiana*), and the Idaho white pine (*Pinus monticola*). This white-pine group is uniformly pre-eminent for its durability under exposure, its great proportion of heartwood content to sapwood content, its lightness of color and weight, its softness and evenness of texture, its closeness and fineness of grain; its freedom from resinous content, from shrinkage, from checking and from warping.

On the other hand is the yellow pine group: the long-leaf yellow pine (*Pinus palustris*) and other species varying to *Pinus ponderosa*, which produces the softest lumber of the group. The yellow pines are harder than white pine, heavier, stronger, more subject to

shrinkage and warping, darker in color, more resinous, denser in fibre, coarser, and more difficult to work; the typical species are valuable for structural strength of timber, whereas the white pines are not adapted to heavy construction.

Thursday, September 3.—Claude Bragdon dropped in about a book that he is writing, and incidentally got off his mind something of his philosophy regarding the present age and its ornament. If Egypt developed her ornament so successfully from the lotus, and the Greeks from the acanthus, why shouldn't this mechanical and mathematical age delve into the endless possibilities of mathematics? At any rate, Bragdon has dug most profitably into some of the possibilities of the Platonic solids and the plane projection of more complex polyhedrons.

Friday, September 4.—I made a note in these pages some time ago concerning Eliel Saarinen's philosophy of architecture. He elaborates his ideas much further in his San Antonio speech, printed in *The Octagon*:

"Every age has its own point of view regarding practicability. Practicability is one of the corner-stones of all architecture, has always been and always will be so. Nature is our teacher in the principles of architecture, and nature itself is the perfect functionalism.

"When we speak about practicability, we mostly think about our daily comfort. We push a button here and a button there, we get cold here and hot there, and that is all very practical. But we do not live for our daily comfort. We have higher ideals.

"And the very man who preaches the coldest and hardest practicability is not always practical himself. He plants roses in his garden.

"Why roses? Roses are not practical.

"Cabbage is more practical."

And again he says that we must free ourselves from the styles.

"They do not use styles in other arts, do they?"

"Or, could you imagine some one speaking about Galsworthy's books and saying: 'Are they early Italian, or are they Greek, or are they Spanish?' No. Or, could you imagine some one speaking about Tchaikovsky's Fifth Symphony and saying: 'Is it early Orpheus or late Liszt, or middle Mozart?'"

"No, you couldn't.

"You couldn't, because you know what it is. And every one knows that Tchaikovsky's Fifth Symphony is Tchaikovsky, and it comes directly from his innermost soul and goes directly into the deepest heart of the public. And the public understands it.

"The public understands our language, too, if we speak directly, and if

there is logic in our thoughts and if there is truth in our words.

"We don't need to educate the public. *'Our Art has to do it.'*"

Saturday, September 5.—A publicity note regarding Radio City says that the number of people employed, directly or indirectly, will be well over 56,000. If one man were able to do all the work, it would take him 33,330 years, which, according to one of the development's severest critics, would be the best thing that could happen to the scheme.

Tuesday, September 8.—Dwight James Baum dropped in at the office on his return from a summer abroad. He visited the Scandinavian countries, Russia and Southern Germany, bringing back with him some particularly beautiful photographs. If Baum had not devoted his energies to architecture, he would undoubtedly have made one of the great photographers of the age.

Wednesday, September 9.—William W. Knowles sends me a translation which his daughter has made of the report written by the Grand Massier, Mathe, of the Ecole, upon the visit of the *anciens* last spring. It is too long to quote in full, but here is a sample of it in his description of our arrival in the Gare Saint Lazare:

"On coming into the station the crowds are endless and the Grand Massier is anxious. All at once there is an outburst of enthusiasm. Yes, the school is really here with all of its effusion.

"As soon as the word is given by the Grand Massier they respond to his call and the station seems ready to crumble under the great tumult. The students are all here—500 or 600—it is impossible to count them. All have followed the Grand Masse, they have come to claim their 'Anciens' and not to leave them until all is finished.

"To describe the spirit of our American comrades would be difficult. They do not talk much, but their eyes are wet and it is that which proves their affection for us. They are carried off in a whirlwind. The band plays until it is out of breath, the moving-picture camera cranks away and the reporters of our important newspapers try to make notes. This lively crowd then passes out of the station where a new surprise awaits them.

"The Grand Masse has secured the necessary permission of the police and in two stages, drawn by five horses and preceded by a banderole with the inscription 'La Grand Masse welcomes the Anciens Americains,' we escort them through the streets and across Paris."

"The arrival at Place de l'Opera is greeted by cheers and the air is vibrant with the song of the Pompier. Traffic is held up and the two victorious stages enter the Avenue de l'Opera. It has been

a long time since these old stages have been so honored and we hope they will hold out to the end of the journey. As we approach Boulevard St. Germain the tumult takes on a new accent. All of Paris is at open windows and our *anciens* find expression and their voices, and so we enter the Café Deux Magots."

Thursday, September 10.—Lunched with Andrew Reinhard who tells me that he and Wallace Harrison are about to go to Germany and Russia in a brief respite from their work on Mr. Rockefeller's Radio City. With them will sail Samuel L. ("Roxy") Rothafel; Webster B. Todd, one of the builders of the development; O. B. Hanson and Gerard Chatfield, of the National Broadcasting Company. Incidentally, they will try to pick up a few ideas in conference with Max Rheinhardt of Berlin; Stanislavsky, director of the Moscow Art Theatre; and C. B. Cochran, a London producer. One of the theatres in Radio City is to be the largest in the world.

Friday, September 11.—Called on Edward S. Hewitt to discuss matters concerning the Committee on Education, New York Chapter. In boom days, when drafting help is scarce, the men coming from the architectural schools are frequently accepted by architectural offices without particular inquiry as to their knowledge and ability. The fact is, however, that the product of the architectural schools seeking employment is rather hopelessly unprepared. The architectural student is a paper designer with very little knowledge or appreciation of either actual construction or office procedure. We were talking of the possibility of drawing up an examination to be presented to applicants for junior drafting employment. Such a step might eventually drive home to the architectural schools the necessity for sending out men with a little better realization of the fact that architectural drawings are of three kinds: first, the studies which an architect makes to clarify his own views as to a design; second, the drawings which he makes to convey these ideas to a client; third, the drawings which his office makes as instruction to contractors for bidding and construction. It is these latter that the junior draftsman will be engaged upon and of which he usually knows little or nothing.

Saturday, September 12.—Reports of bargain building costs continue to come in. In Augusta, Ga., a hotel is to be built and furnished for half a million dollars; it will be sixteen stories high with one hundred eighty-three rooms. It would have cost almost twice that amount in 1929. In Rock Hill, S. C., a contractor agreed to build the post-office for \$176,000, which is \$99,000 less than the government appropriation.



ARCHITECTURE'S PORTFOLIO OF CHINA CUPBOARDS

THE SIXTY-FIRST IN A SERIES OF COLLECTIONS
OF PHOTOGRAPHS ILLUSTRATING VARIOUS MINOR
ARCHITECTURAL DETAILS

Forthcoming Portfolios will be devoted to the following subjects: Parapets (December), Concealed Radiators (January), Interior Clocks (February), Outside Stairways (March), Leaded Glass Medallions (April), and Exterior Doors (May). Photographs showing interesting examples under any of these headings will be welcomed by the Editor, though it should be noted that these respective issues are made up a month in advance of publication dates.

❖ ❖ ❖ *Subjects of Previous Portfolios* ❖ ❖ ❖

1926-27

DORMER WINDOWS
SHUTTERS AND BLINDS
ENGLISH PANELLING
GEORGIAN STAIRWAYS
STONE MASONRY TEXTURES
ENGLISH CHIMNEYS
FANLIGHTS AND OVERDOORS
TEXTURES OF BRICKWORK
IRON RAILINGS
DOOR HARDWARE
PALLADIAN MOTIVES
GABLE ENDS
COLONIAL TOP-RAILINGS
CIRCULAR AND OVAL WINDOWS

1928

BUILT-IN BOOKCASES
CHIMNEY TOPS
DOOR HOODS
BAY WINDOWS
CUPOLAS
GARDEN GATES
STAIR ENDS
BALCONIES
GARDEN WALLS
ARCADES
PLASTER CEILINGS
CORNICES OF WOOD

1929

DOORWAY LIGHTING
ENGLISH FIREPLACES
GATE-POST TOPS
GARDEN STEPS
RAIN LEADER HEADS
GARDEN POOLS
QUOINS
INTERIOR PAVING
BELT COURSES
KEYSTONES
AIDS TO FENESTRATION
BALUSTRADES

1930

SPANDRELS
CHANCEL FURNITURE
BUSINESS BUILDING ENTRANCES
GARDEN SHELTERS
ELEVATOR DOORS
ENTRANCE PORCHES
PATIOS
TREILLAGE
FLAGPOLE HOLDERS
CASEMENT WINDOWS
FENCES OF WOOD
GOTHIC DOORWAYS

1931

BANKING-ROOM CHECK DESKS
SECOND-STORY PORCHES
TOWER CLOCKS
ALTARS
GARAGE DOORS
MAIL-CHUTE BOXES
WEATHER-VANES
BANK ENTRANCES
URNS
WINDOW GRILLES



*Aymar
Embury, II*



*Godwin,
Thompson &
Patterson*



H. B. Little



*Godwin,
Thompson &
Patterson*



*Bradley
Delehanty*



*Electus D.
Litchfield*



Pliny Rogers



*Theobald H.
Engelhardt*



Bertram G. Goodhue and B. G. Goodhue Associates



Huszagh & Hill

Kilham, Hopkins & Greeley



Peabody, Wilson & Brown





Tulip Hill, Maryland



Aymar Embury, II

Kilham, Hopkins & Greeley

Mount Pleasant Mansion, Philadelphia





*Mount
Pleasant
Mansion,
Philadelphia*



*Orne House
(c. 1730),
Marblehead,
Mass.*



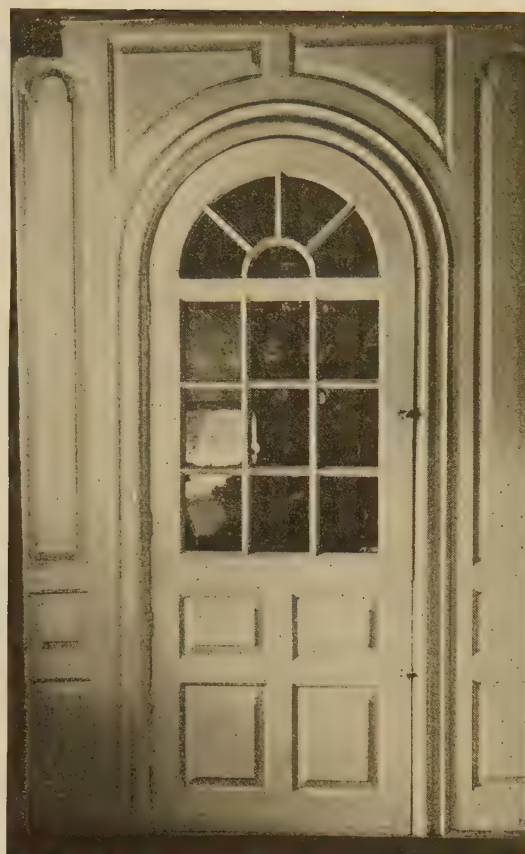
*Lundeen,
Hooton,
Roozen &
Schaeffer*



*Frederick
T. Warner*



*Marmion
Mansion,
Virginia,
now in the
Metropolitan
Museum
of Art,
New York City*



*Older
Beardsley
House,
Huntington,
Conn.*



*Peabody,
Wilson &
Brown*



*Dwight
James
Baum*

*Frank J. Forster**Frank J. Forster and R. A. Gallimore**Theobald H. Engelhardt**Frank J. Forster*



Dwight James Baum



Dwight James Baum

Weston & Weston

Dwight James Baum





*Watson
& Boaler*



*Fiskdale
(c. 1750),
Worcester
County,
Mass.*



*Leslie I.
Nichols*



*Roger H.
Bullard*



*Frank J.
Forster*



*Old House,
Ridgefield,
Conn.*



*Hunt
& Klein*



*Walter J.
Skinner*

*D. W. Gillies**Koerner & Gage**Aymar Embury, II**Aymar Embury, II*



Aymar Embury, II



Lewis Bowman

Willing, Simms & Talbutt



Dwight James Baum





*Henry W.
Rowe*



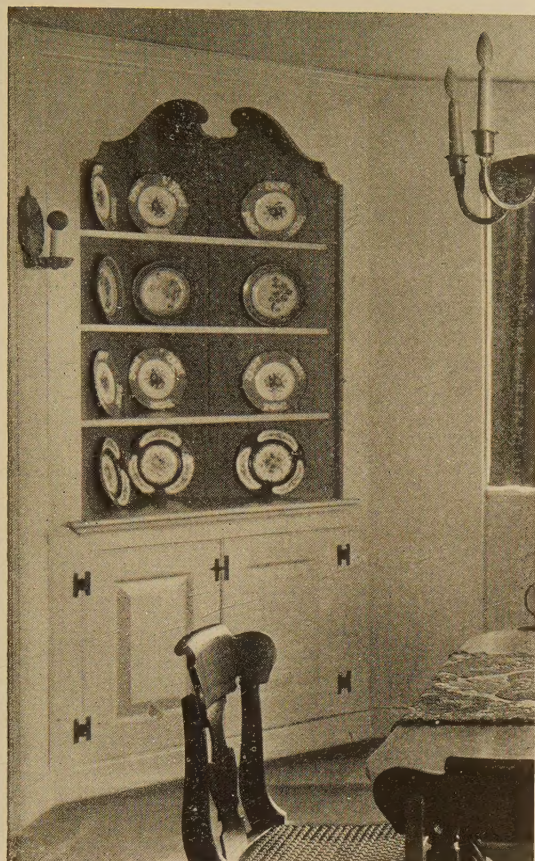
*Charles F.
Cellarius*



*Evans,
Moore &
Woodbridge*



*Aymar
Embury, II*



*DeWitt C.
Pond*



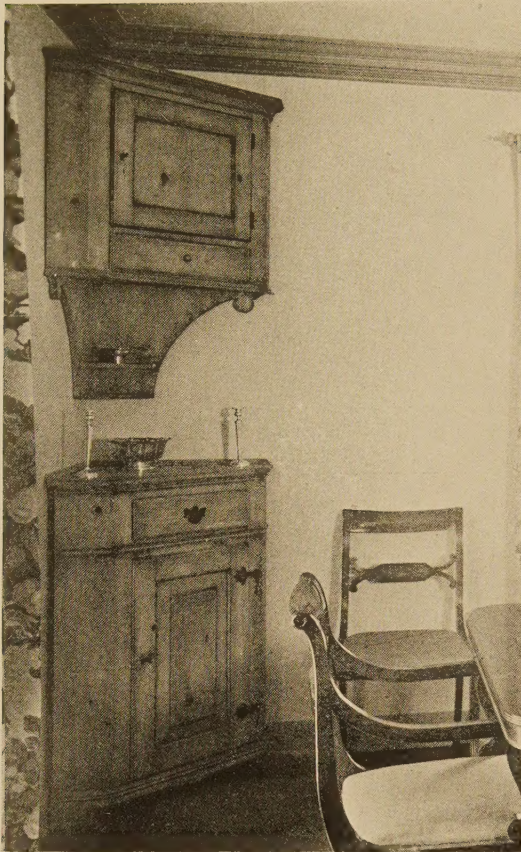
*Green &
Hageman*



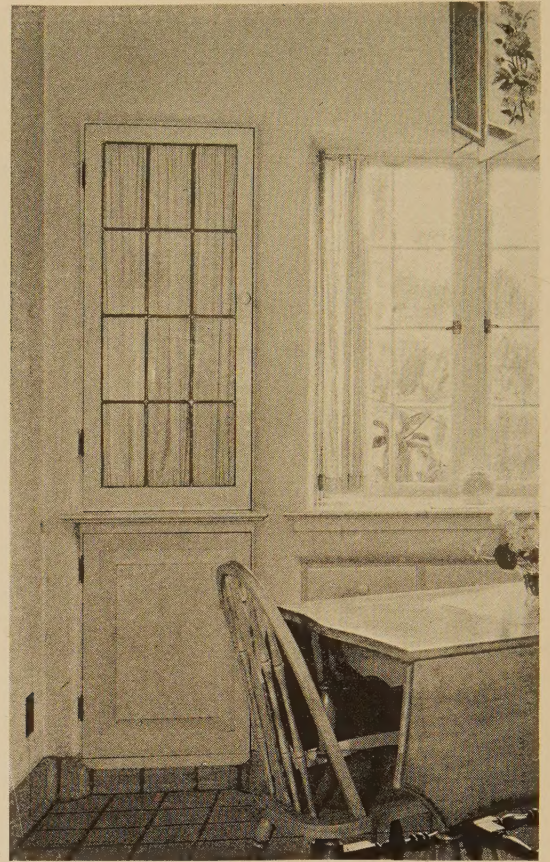
*Daniel D.
Merrill*



*James F.
Bevan*



*Robert H.
Ainsworth*



*Kenneth
Gordon*



*A stock
pattern*



*James J.
Bevan*



CHURCH OF THE MADELEINE, PARIS.

From the etching by Donald M. Kirkpatrick

« ARCHITECTURE »